

The SCHOOL ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

PEDRO · J · LEMOS · Editor

DIRECTOR · MUSEUM · OF · FINE · ARTS · STANFORD UNIVERSITY · CALIFORNIA

VOL. XXXI

OCTOBER 1931

No. 2

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Published by THE DAVIS PRESS INC.

44 PORTLAND STREET · · WORCESTER, MASSACHUSETTS

THE SCHOOL ARTS MAGAZINE is indexed in the Readers' Guide to Periodical Literature,
the Educational Index, and the Art Index

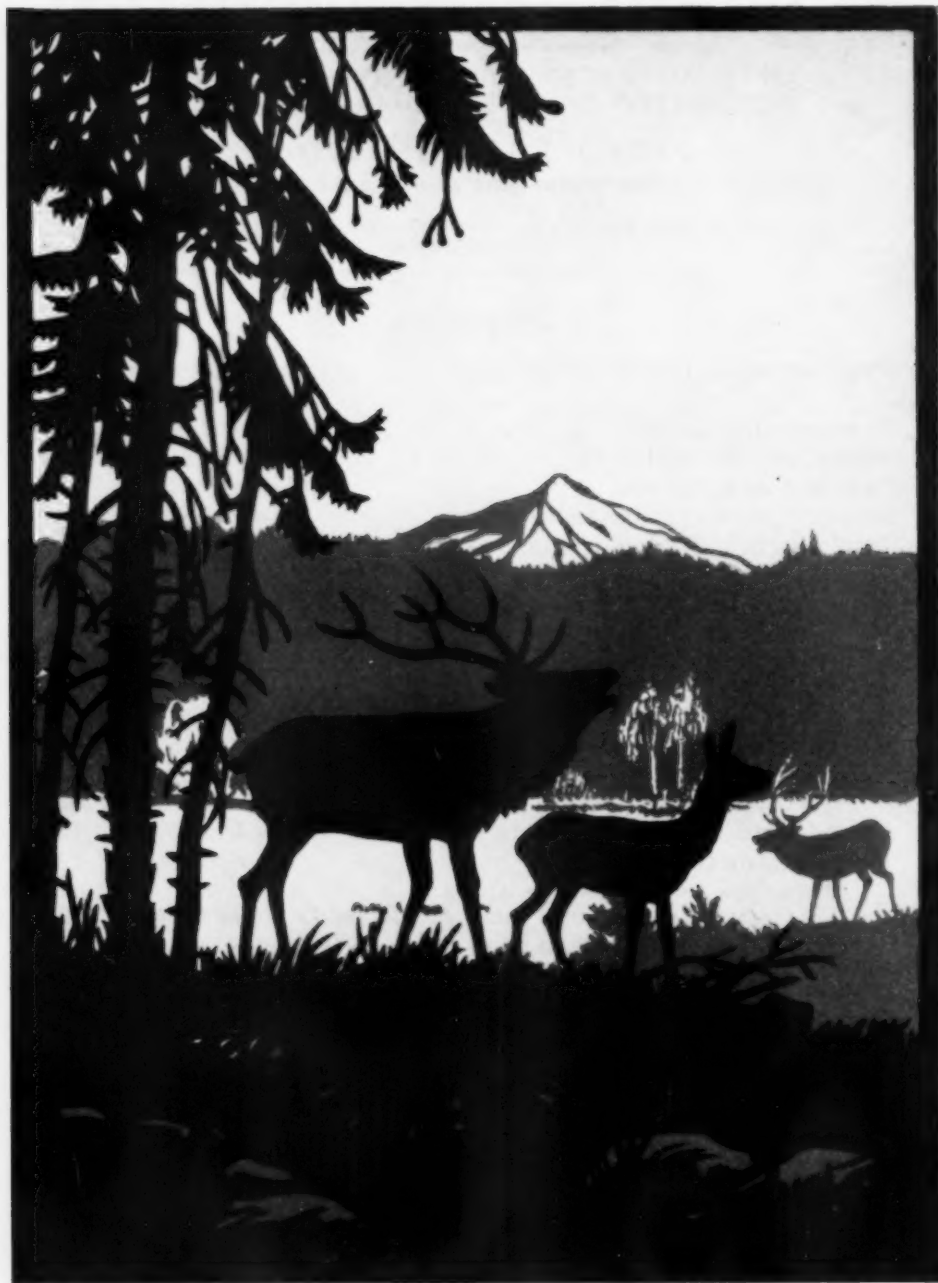
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Send Articles and Editorial Communications to Editor, Stanford University, California;
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A CUT PAPER COMPOSITION FROM EUROPE. THE FOREGROUND SILHOUETTE IS PASTED OVER THE BACKGROUND WHICH IS VEILED BY A LAYER OF THIN WHITE TISSUE PAPER, GIVING A THREE-TONE EFFECT TO THE COMPOSITION

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The Emotional Tendencies of Line

(Adapted from the Outline by Miss Pottle)

FORREST E. BURNHAM

Macomb, Illinois

THE general relationship of the kind and position of line in objects in everyday life is one of the means through which we obtain an emotional effect. To analyze these emotional tendencies, let us take a pencil and draw a straight line. We unconsciously associate this line with similar lines that our eyes have observed in objects about us. By this association which has been set up, we have created a general emotional tendency toward certain forms: for example, straight lines are more general in hard, unbending, sharp, and rigid objects such as buildings, walks, boxes, and furniture, and our emotional response is similar. We find in the straight line drawing of a tree, Plate No. 1, a certain rugged, harsh, and bleak feeling created by the absence of curves.

Modern architecture possesses a direct appeal to the individual because it creates a feeling of simplicity, and expresses the strength and vastness of the structure by the use of straight lines. Modern furniture produces a sophisticated, cold, and vigorous feeling because of its straight lines. Often an uncomfortable feeling is produced by this type of furniture. Modern furniture and architecture expresses the modern individual who is highly sophisticated,

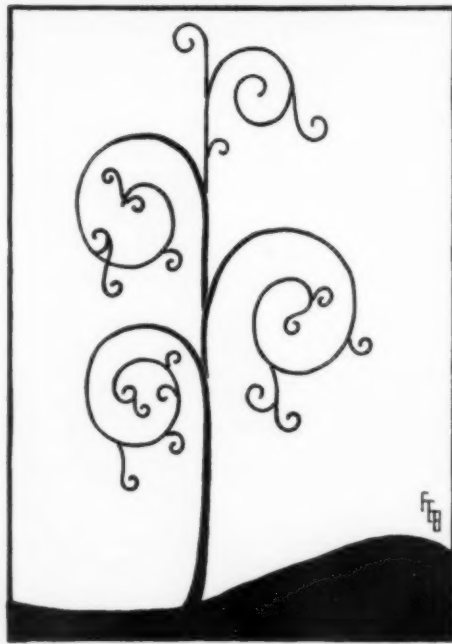
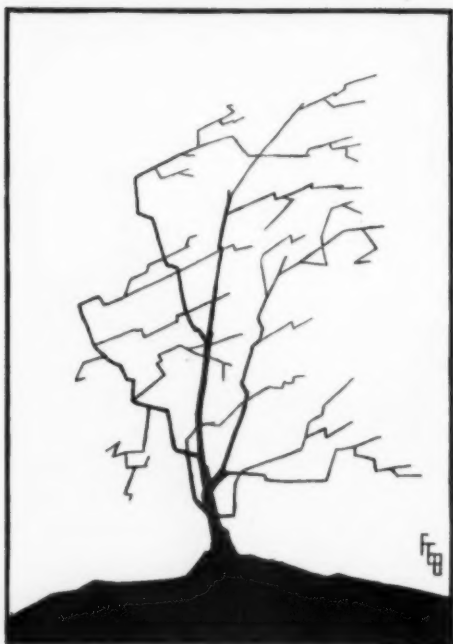
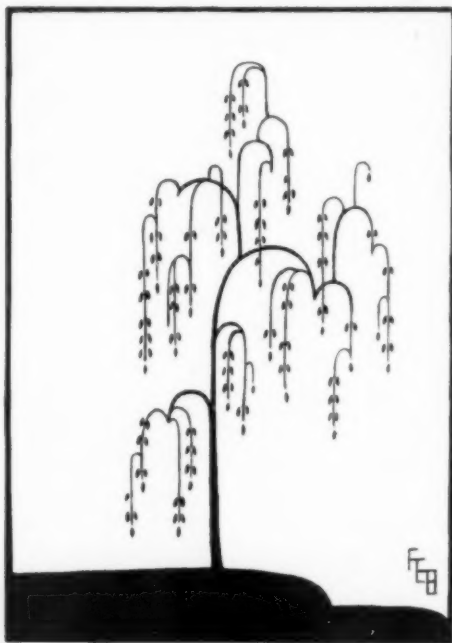
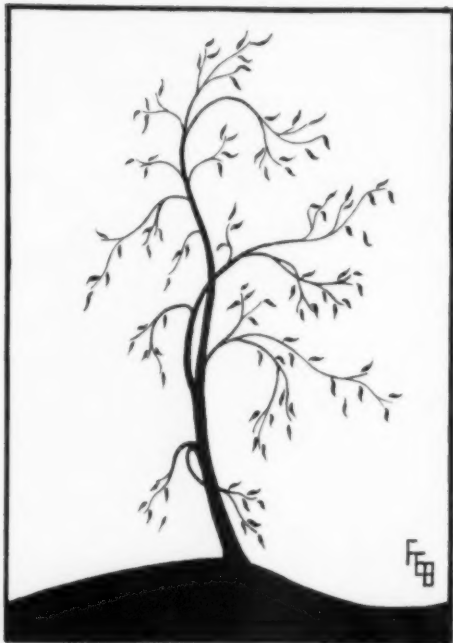
restless, struggling, swift, harsh, and energetic.

In drawing a curve, we feel much like the child grasping a twig whose curiosity is excited to know how far the twig will bend. In plants we find a predominance of curves, and discover that our objects are flexible and soft.

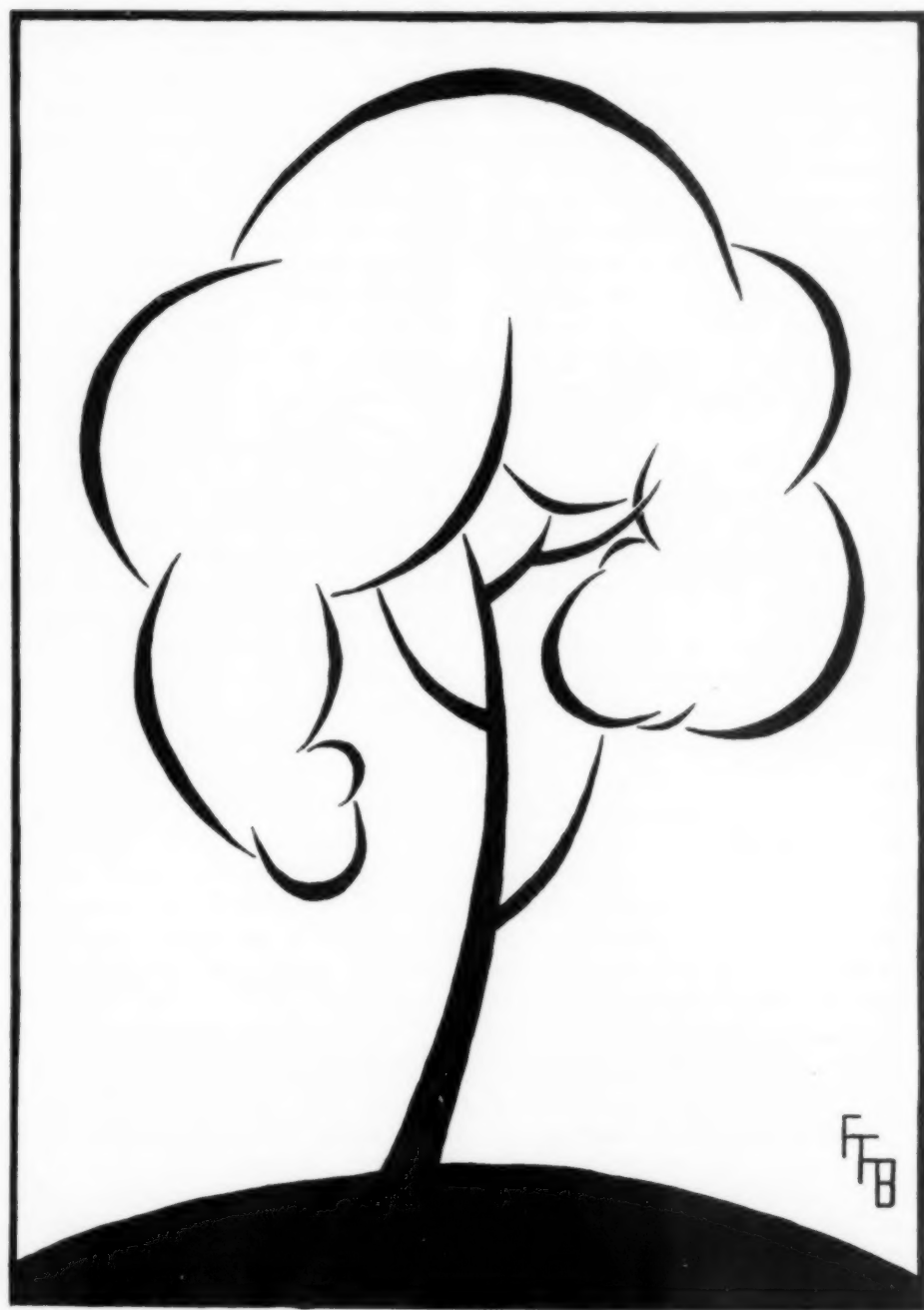
When drawing the finite curve, we feel the urge to continue the line so as to complete the circle and to unify the two points, thereby obtaining a sense of unity and completeness. In a child's face we find the almost exclusive use of the finite curve which truthfully expresses the child with all its simplicity and innocence. In the tree sketch, Plate No. 2, the finite curve is used to produce a direct appeal of simplicity and a feeling of completeness.

The spiral curve seems to lead us on to new circumferences and thus into a complex and luxurious scheme. The spiral curve in Plate No. 3 gives us a rather elaborate and magnificent feeling. In Italian Renaissance ornamentation, which is very elaborate and decorative, we find an extremely artistic use of the spiral curve.

The reverse curve brings a sensation of balance, delicacy, and grace. In Plate No. 4 the reverse curves create an



THE TREE AT THE LOWER LEFT, NO. 1, IS A STRAIGHT LINE DRAWING WITH A HARSH FEELING CREATED BY THE ABSENCE OF CURVES; NO. 2, AT THE UPPER RIGHT, EXEMPLIFIES THE SIMPLICITY OF THE FINITE CURVE; THE SPIRAL CURVE OF NO. 3 AT THE LOWER RIGHT IS ELABORATE AND DECORATIVE, AND NO. 4, THE REVERSE CURVE SHOWN AT THE UPPER LEFT, CREATES A FEELING OF HARMONY AND RESTLESS MOVEMENT



THE CURVE OF FORCE, NO. 5, GIVING THE STRONG FEELING OF A STRAIGHT LINE AND THE GRACE OF THE CURVE, IS SHOWN IN THE ABOVE TREE DRAWING BY FORREST E. BURNHAM

excellent harmony of graceful, restless movement.

The curve of force, which gives us the strong feeling of a straight line and the grace of the curve, is best exemplified in the architecture of the Gothic and Roman periods. The arches and flying buttresses in the Gothic cathedrals are very impressive because there is a sense of strength, refinement, and aspiration created. The curve of force in Plate No. 5 gives us an emotional response of precision, strength, formality, and refinement.

Each of the five types of lines whose emotional values we have studied are capable of having an additional emotional appeal by the use of one of the three positions: horizontal, perpendicular, and oblique.

When we observe an object in a perpendicular position, we naturally feel that the object is balanced and that it has strength to hold itself erect. It seems to reach for something above. The erect position is associated with the feeling of strength and growth. In Plate No. 3 the spiral curve is placed in a perpendicular position giving, along with the sense of elaborateness and magnificence, a feeling of growth and formality. In Plate No. 5 the curve of force gives us an emotional response of refinement and strength with an additional meaning of dignity and aspiration created by the use of the perpendicular position.

Objects in a horizontal position influence us as being lazy, restful, stolid, and broad; because they seem to cling to the earth as though held down by gravity. A long, low house always gives us a restful feeling.

Oblique positions create a sense of activity. Consequently, we feel that

the object is moving either to a perpendicular position or falling to a horizontal position. Just as in the human individual, sickness, rest, and inactivity are associated with a horizontal posture; activity, growth, and movement are associated with the upright posture. When the individual is walking or running swiftly we observe the oblique position. In Plate No. 2 the finite curve impresses us as being complete and simplified, but a slightly restless and vigorous feeling is supplemented by the oblique position. In Plate No. 1 the oblique position of the straight line suggests ruggedness, coldness and a harsh, stiff movement. In Plate No. 4, the reverse curve placed in an oblique position gives an impression of instability and energy, as though struggling to free itself from the earth.

In two of the principles of composition, transition and opposition, we find emotional effects again produced. In opposition, which is two lines meeting, forming a simple and severe harmony, we feel that each line is opposing the other in an abrupt and harsh manner. In transition, when the two straight lines are softened by the line of transition, an effect of unity and completeness is produced.

This artistic principle, which is the emotional tendency of line, can be very successfully used in the high school and junior college, also in the grades, though it should be used with very simple problems. The accompanying outline will be found helpful in finding the appropriate emotional response desired when making posters, lettering, craft work, designs, pen and ink sketches, dress design, Christmas cards, borders, toys, and caricatures.

As an illustration of how we can successfully use the outline, let us say our project is to create a poster advertising a spring festival. The moods we wish to express in the poster are youth, growth, action, grace, and delicacy. Suppose our illustration is to be a composition of a youthful figure dancing in the wind amid flowers and waving grasses, with cumulus clouds in the background and a young tree at one side. We shall use the curve of force as the predominating curve, using the spiral and reverse curves to relieve the monotony. The main curves in the tree and the dancer will be curves of force placed in oblique positions so as to express the wind and the action. In the lettering we can carry out the same thought by using the curve of force in an oblique position. The spiral and reverse curves will create the feeling of grace and delicacy. By this manipulation we will have expressed our idea of spring, youth, and growth.

In art, line has three important uses: (a) to record facts concerning form, (b) to weave a composition together, (c) to express an emotion. In the reproduction of the print, "The End," by Rockwell Kent, the artist by the use of line has recorded facts of three di-

mensions on a two-dimensioned plane. In sketch No. 6 we see the most important lines the artist used to weave the composition together. The center of interest is framed by the curve of the cloud above and the edge of the boat beneath. The line of the wave on the left, the waves and oar in the foreground, seem to point to the center of interest.

In the sketch, No. 6, the two main curves of force, that of the boat and cloud, are in oblique positions. The line of the boat shows a more swift motion by the line being placed at a more acute angle. There are also curves of force in the waves on the left. Another curve is created by the line of the oar and the man's shoulder and head. The curve of force that is created by the arched position of the man starts on the right leg, touching the shoulder and following the man's forehead (note the dotted lines in sketch No. 6).

The curve of force, used in oblique positions in this composition, creates an emotional response of power and strife. The impression that we obtain from the composition is that, no matter what man can do, death is inevitable. The artist has most skillfully created an atmosphere and an emotional response by the use of his individual line technique.

The Emotional Tendencies of Line

MISS THEODORA POTTLE

Head of Art Department, Western Illinois State Teachers College, Macomb, Illinois

THE three important uses of line in art are: (a) to record the facts concerning form, (b) to weave a composition together, (c) to express an emotion. The first has to do with realistic representation, the second with unity, and the third with interpretation. When an artist

wishes to show how he feels concerning anything he is representing, he may do so by emphasizing certain lines. The same kind of position of line may express a variety of sensations but these are all more or less related. Using a given line will not produce the effect of any of its

emotions unless it is skillfully used, but it will help.

I. Kinds of lines:

A. Straight—rigidity, solidity, firmness, simplicity, coldness, harshness

B. Curved—flexibility, instability, softness, subtlety, warmth

1. Finite (the circle or any part of its circumference), contentment, completeness, unity, greater simplicity than any other curve, childhood, innocence

2. Infinite:

(a) Spiral—luxury, magnificence, splendor, complexity

(b) Reverse (a double curve) refinement, delicacy, grace, subtlety

(c) Curve of force (a curve beginning with an almost straight

line which grows into a very fully rounded curve) common in Greek vases—vitality, refinement, strength

II. Position of lines:

Any of the kinds of lines may be used in such a way as to occupy any of the following positions. They may thus add to the original meanings, the feelings attached to the particular position assumed

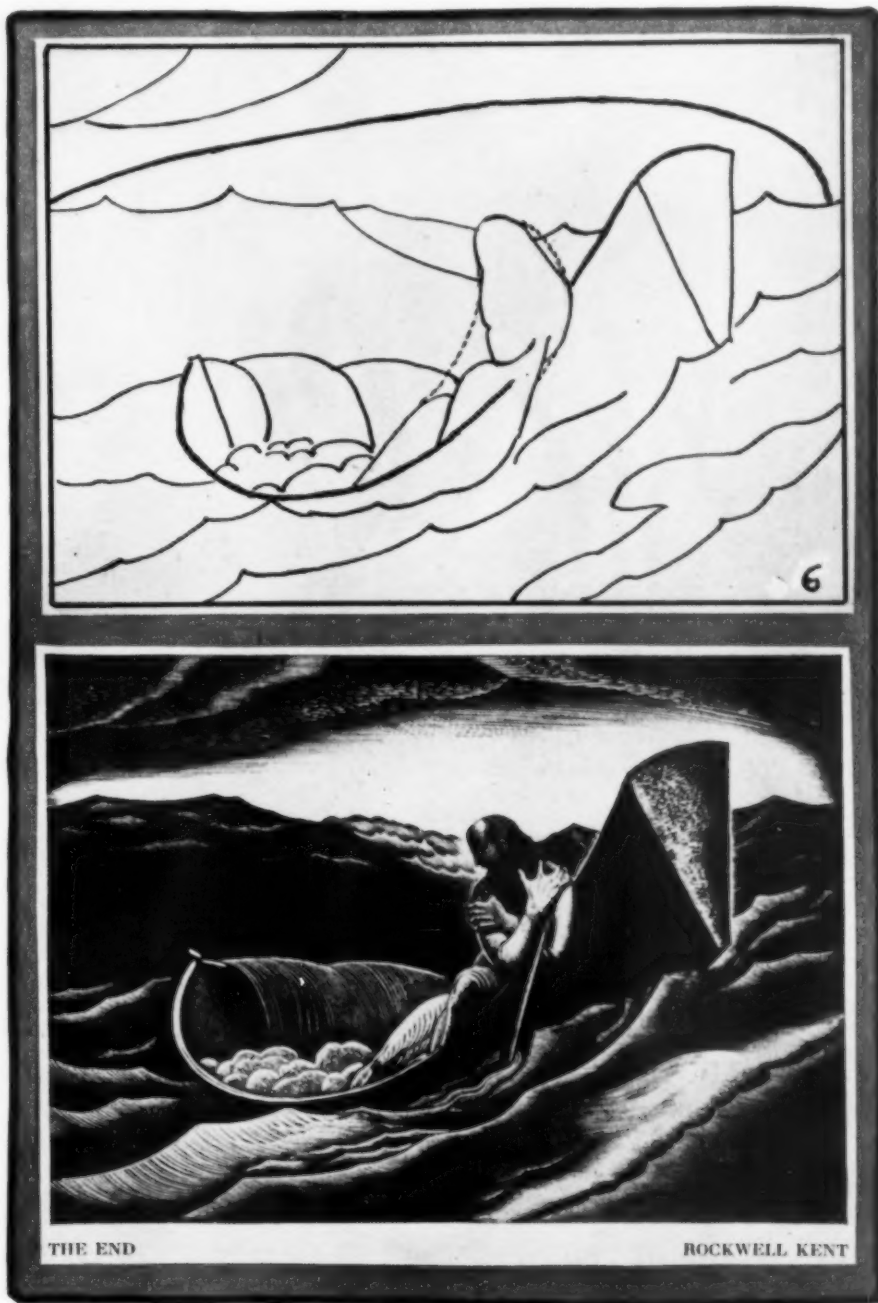
A. Perpendicular (at right angles to the plane of the horizon), growth, aspiration, dignity, crabbedness, meagerness, sharpness

B. Horizontal (parallel to the horizon), restfulness, solidity, monotony, earthly, dullness

C. Oblique (slanting), motion, vigor, strife, restlessness, energy, instability

THE GREAT PICTURES OF THE WORLD ARE THOSE WHICH THE KEENEST OBSERVERS, THE MOST UNPREJUDICED STUDENTS OF ART, AND THE MOST SENSITIVE AND MOST FINELY HUMAN SOULS OF GENERATION AFTER GENERATION HAVE FOUND TO BE THE MOST TRUTHFUL, THE MOST ARTISTIC, THE MOST BEAUTIFUL, AND THE MOST EXHILARATING RECORDS OF LIFE. AND IT IS IN THE VERY NATURE OF A GREAT PICTURE TO WIN ITS WAY TO THE HEART SLOWLY.

—Carl H. P. Thurston



THE LINE SKETCH, NO. 6, OF ROCKWELL KENT'S WOOD BLOCK "THE END," ANALYZES THE LINES AND CURVES OF THE COMPOSITION. IN THE ACCOMPANYING ARTICLE BY FORREST E. BURNHAM, THE EFFECT OF KENT'S USE OF LINE IS DISCUSSED AND EXPLAINED



CUT PAPER SUBJECT IN WHICH THIN WHITE TISSUE PAPER OVER THE BACKGROUND SLIGHTLY OBSCURES THE SKY, SHIP, AND SEA. THE PALM TREE SILHOUETTE IS PASTED OVER THE TISSUE PAPER AND STANDS OUT IN STRIKING CONTRAST TO THE MISTY BACKGROUND EFFECT. ERMA E. WILKINSON, BOISE, IDAHO



THE SPHINX, CUT FROM BLACK, WHITE, AND GRAY PAPER, CONTRASTS VIVIDLY WITH THE BACKGROUND OF DESERT AND PYRAMIDS CUT FROM DIFFERENT TONES OF GRAY PAPER AND COVERED WITH A VEIL OF WHITE TISSUE PAPER. ERMA E. WILKINSON, BOISE, IDAHO



SIX COMMERCIAL DESIGNS SUITABLE FOR TRADE MARKS, BY PUPILS OF FLORENCE E. BUSSE, MCKINLEY SCHOOL, BILLINGS, MONTANA

Commercial Designs

FLORENCE E. BUSSE

Teacher, McKinley School, Billings, Montana

THE pupils of the 6B McKinley School, Billings, Montana, had great fun expressing their ideas of what was correct and appropriate in the way of trademarks for use in the commercial world.

Last spring we were given the following project: commercial design, seal, or trademark to advertise some product. Render in black, white and one color, monogram effect, seven or eight inches in diameter.

This work was competitive among the several schools in the Midland Empire and was to be a part of the Midland Empire Fair display, and was done without the assistance of an art supervisor. Many pupils had little or no idea of what a trademark really meant until some of the most familiar ones were brought to class, posted on the bulletin board, studied, and the good and bad qualities of each discussed. We talked of the large, prominent, and simple lettering, correct balance, color, and the appropriateness of the design to its trade name. Different suggestive products were then listed and the search for suitable trade names was begun. Among them with the reason for their selection were the following:

Fairyland Theater—A small girl thought that a theater she had attended recently looked like a fairy palace and put her thought into a trademark.

Viking Speed Boats—The Sea-Rovers were an all-absorbing subject to a boy who liked history.

Blue Goose Raincoats—A girl had just received a new pair of Red Goose shoes and admired the red goose as much as she did her shoes. She wondered if a blue goose carrying an umbrella would be a suitable design for raincoats and finally developed the trademark of that name.

Chippewa Elk Shoes—I must admit that this design was an accident for which paper cutting was responsible. The boy tried for days to think of a suitable trade name for his design. Chippewa Elk Shoes was the result.

Tonkawa Tiles and Bowls—Originated by a girl whose mother was much interested in Indian pottery.

Magic Paints—An idea adapted by one boy after he had watched some decorators paint a house.

Many other ideas were developed but not mounted; among them were: Hercules Gas; Polar Bear Refrigerators; White Swan Laundry; Mary Ann Dresses and others, all of which were original with the pupils.

Every pupil was asked to sketch his idea upon paper to be used as a plan from which to work. As we were allowed black, white, and one color to work with, the choosing of colors was no obstacle. We were most careful, however, to place well the brilliant color usually chosen, both in the trademark and on the finished mount. We felt the most desirable medium to work with was cut paper as we knew we could do work that was very clear cut.

After our individual ideas were well in mind we spent much time designing and cutting suitable letters and fitting them to the allowed space. When all work was cut and assembled we pasted the different parts together and pressed them immediately. We forced the design itself to stand out by placing several margins of the different colors around it. Our greatest problem was to choose from the

many attractive and well done designs those six which were to be placed on the large mount. The color, shape, and arrangement of the mount finally decided that question. Most of our success in the project is due to accurate cutting and placing of letters and design; neat and careful pasting; much pressing and little handling; attractive margins and well-planned mounting of the group.

White Line Wood Blocks

EULA KELSEY

Art Instructor, Woodrow Wilson Junior High School, Oakland, California

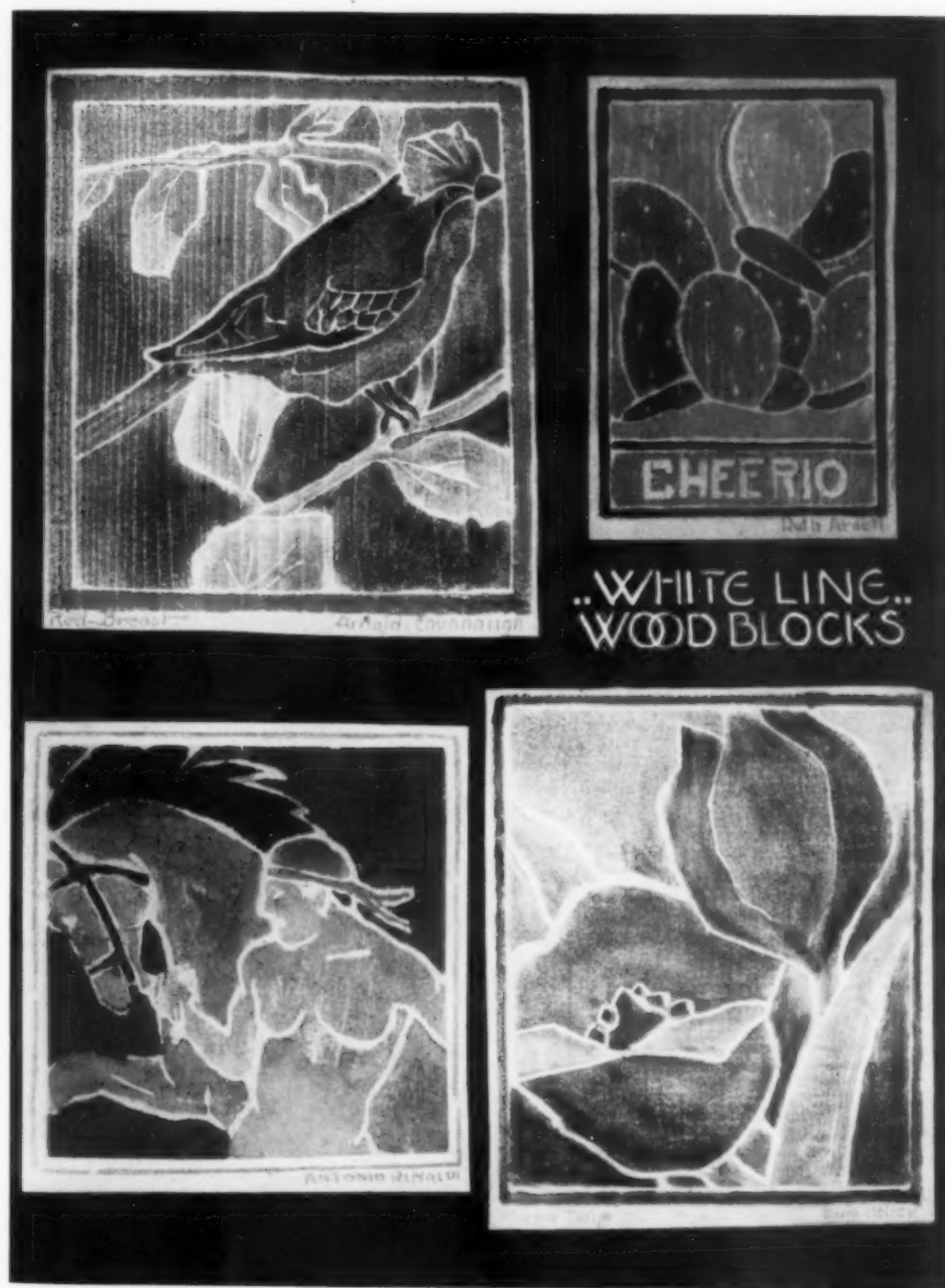
THE prints herein described differ from the more commonly known dark outline block prints not only in having a white outline but in the method of printing as well.

These prints are very lovely and the work is extremely fascinating, furnishing, as it does, the greatest opportunity for creative expression in both design and color. The process is simple. A suitable subject is chosen—landscape, birds, fruit, flowers, or figures, and a careful composition drawn the desired size. For the most pleasing results, the study should be treated as a design, the background spaces kept in pleasing relation to the objects in composition.

The design is then traced upon wood which should be soft enough to be easily cut. Bass, pine, and cedar are all good. Redwood is not suitable, as it splinters too easily. A wood with a grain sometimes gives very interesting results. The ends of fruit boxes make very good blocks. The wood should be planed.

After the design is traced upon the wood, a groove or V-shaped trough is cut along the outline and the wood removed from the groove. The block is then ready for use. Newscut is the cheapest paper for practice but Japanese Hoshi paper gives the most beautiful results. Drawing paper can also be used. The paper should be cut somewhat larger than the block, and securely thumb-tacked along the upper edge of the block.

Water colors are then painted on a small area of the design, and the paper is brought down over the block and gently rubbed with the balls of the fingers over the painted area. The paper is then lifted and another spot painted, and so on until the print is complete. One color may be printed over another after the previous printing is dry and beautiful results thus obtained. The paper's being fastened in place assures a perfect keying and allows a study to be made of the print as it progresses.



WHITE LINE BLOCK PRINTS IN COLOR BY PUPILS OF EULA KELSEY,
WOODROW WILSON JUNIOR HIGH SCHOOL, OAKLAND, CALIFORNIA



WOOD OR LINOLEUM BLOCKS CUT IN THE ART CLASSES ARE A SIMPLE AND INEXPENSIVE METHOD OF SOLVING THE PROBLEM OF ILLUSTRATIONS FOR THE HIGH SCHOOL ANNUAL, WHEN A LIMITED EDITION IS TO BE PRINTED



Vanity Maud Haskell



Le Beret Jane Adams



Self-Portrait Maud Haskell



Stella Wine Stella Wine

WHITE LINE WOODBLOCKS IN COLOR. MAUD HASKELL
HOLLIS, TECHNICAL HIGH SCHOOL, OAKLAND, CALIFORNIA

Creative Arts School

GLADYS L. BARTLE

University of Wisconsin

HIGH up under the rafters of the Wisconsin High School, Madison, Wisconsin, you will find during the summer session of the University of Wisconsin a colony of artists—little artists and big artists, whose ages range from nine years to the “I-couldn’t-find-out” age. Everyone is drawn together by the same interest—pure love of the arts.

“Paint, sing or carve

The thing thou lovest.”

The studio is long, and here and there tables are scattered. At each table a special activity is carried on, such as blockprinting, drawing, painting, clay work, and the casting of molds.

At the block-printing table, little squares of linoleum, queer looking tools, fat tubes of printer’s ink in rainbow colors, rectangles of shiny tin, rubber rollers, colored papers, snowy white cheesecloth! What a temptation for exploring minds and fingers! Interest is intense as Miss Della F. Wilson, Associate Professor of Art, University of Wisconsin, gives instructions as to the proper use of materials and shows what joy can be derived from cutting at random in the linoleum, wide paths, narrow paths, some straight, some wiggly; circles; squares; most anything! Then each block is covered with ink of one’s favorite color, and an impression is made on paper or cloth. Each time the block is printed, new mysteries, new rhythms, new possibilities of design and arrangement are unfolded before won-

dering eyes. Snow-white tray cloths with spidery-web designs, bridge sets, wall hangings and cushions, printed in soft greens with accents of yellow, or in color harmonies equally as interesting, evolve as if by magic.

Upon the successful completion of one project, the child is qualified to move to another table in search of new worlds to conquer. Here are jars and jars of bright paints, brushes, and huge sheets of ivory-toned paper. The whole field of illustration is at one’s command—nursery rhymes, fairy tales, Indian legends, or stories of one’s own creation. The utmost freedom of expression and experimentation is encouraged. This is the land of Imagination where anything can happen. We see bunnies with their ears cocked at unusual angles, pink trees with orchid leaves against the garden wall, and even chocolate lollipops growing in profusion. Here is a more conventional landscape, a deep blue pool with snow-white water lilies floating in the mirrored shadows of cool mountain peaks. Even the Rain Fairies stole in one day through the open window and added an unusual touch of softness and atmosphere to one of the landscapes. And here comes a troupe of actors and actresses from the Dramatic Art class downstairs. Immediately all work in hand is dropped temporarily while portraits are painted of the visiting clowns and fairies.

Around the room colorful maps from London are exhibited. Not to be out-



STILL LIFE WASH DRAWINGS BY M. ALVA FOR THE SCHOOL ARTS MAGAZINE

done by his English contemporaries, one boy is making a decorative map of the suburb in which he lives. "My School" and "My Home" give a unique personal touch to his interpretation of the landscape.

And again at another table Miss Wilson is demonstrating how the Indians constructed their cooking utensils and is explaining the meaning of their decorative symbols. As a challenge to young Americans she suggests the use of symbols representing modern life. Thus inspired, the Indian artists go to work. Bowls and lamp bases are made and painted in bright colors.

Other children model animals—some sleek and boneless, perhaps others, huge and fierce, eating delectable steaks out of a small pan.

Most interesting of all, perhaps, are

the friezes being designed for the Children's Hospital now under construction. Fantastic animal figures of every description are turned and twisted to fit between the scrolls. The preliminary modeling is done in clay. Over this a thick layer of plaster of Paris is poured to make a mold. When the plaster has dried, the clay is removed and a coating of soft soap is applied to the inside of the plaster mold. Plaster of Paris then is poured into the mold to form the final frieze, and as before, the artist has to work very rapidly lest the plaster hardens before the task is finished. No game could be more thrilling. With utmost care the plaster mold is chiseled away from the frieze. Finally paint of a cheery red is applied to the background and the ivory-tinted animals stand out in bold relief.



SILHOUETTE ILLUSTRATING EUROPEAN FAIRY TALE

It is not to be wondered at, that the children come up for their free hour. In addition to the pleasure they derive from the various projects, they are learning valuable lessons in self-expression and creativeness which will be of service to them in every field.

In addition to the benefits accruing to the child, the School of Creative Arts has another aim, that of testing out methods to solve actual schoolroom problems. For instance, the art in the public schools of America is today in danger of stagnation from the over-dictation prevalent in many schools. This may be partly induced by the fact that one teacher generally has charge of a large class, whereas in the School of Creative Arts additional help is available from participating student-teachers.

But this need not be a detrimental factor since the secret lies rather in the method of presentation. In many classes children paint more or less in unison. Every landscape is identical. This, of course, amounts to the mere superimposing of the teacher's idea on the child, and no thought, to speak of, is required of the pupil.

The method followed by the School of Creative Arts, however, is not of the same spirit. A demonstration by the teacher as to the proper use of materials and an explanation of various art principles is given as a preliminary. The child is then challenged to paint according to his own vision, something entirely different from the model, preferably. He is given to understand that if his picture does not turn out as well as he expected,



LITTLE RED RIDING HOOD ON HER WAY TO GRANDMOTHER'S HOUSE MEETS THE WOLF. A CLEVER SILHOUETTE ILLUSTRATION FROM EUROPE

that it merely points the way to something better. When problems are completed and exhibited on the walls, good and bad together, the group gathers informally around them for criticism and recapitulation. Thus creativeness of thought, practice in criticism and judgment, and incentives for improved work in the future, are the result. The School of Creative Arts believes that what

happens in the child's mind is more important than what happens on the paper.

Much credit is due to the pioneering spirit of the School of Creative Arts, where children are taught the joy of working out their very own ideas, and where teachers who are participating and observing may see their mistakes and go forth with new visions of art education.



THE MODERNISTIC HUMAN FIGURE IN DESIGN. LUCILE HINKLE, HEAD OF ART DEPARTMENT, FULLERTON UNION HIGH SCHOOL, FULLERTON, CALIFORNIA



HALLOWEEN OWLS AND CATS MAKE EXCELLENT SUBJECTS FOR DECORATIVE DESIGN WORK. MARION KASSING, MENOMINEE, MICHIGAN

Historic Ships and Scrapbooks

EDITH E. GARIS

Art Instructor, Murray F. Tuley High School, Chicago, Illinois

BEFORE discussing these two projects, it will probably be well to discuss the art requirements in the Chicago schools and the characteristics of the Tuley High School in particular. The view of the author of this article as to the function of the art department in public schools will also be in order.

In the first place, one year of art is required of the students who graduate from the Chicago high schools. This is commendable on the part of the board of education, but the problem of interesting boys and girls who enter an art class because they are required to do so, is quite different than in the case of those who elect art as one of their subjects.

Also, it seems to me that the subject matter presented to these two different groups of students should be of a somewhat different character. It would naturally follow that the per cent of students who would take up some line of art as a profession in a group of students who are studying art to meet graduation requirements, would be very small. Should not the emphasis be placed on appreciation of the beautiful in everyday life rather than the execution of various academic problems in pencil and water color? All students, whether gifted or not, can be taught the elements of good taste in dress and in the home. They can learn to appreciate the qualities desired in factories and public buildings, if these buildings are to fulfil their functions in the best possible manner. They can also learn to appre-

ciate the treasures in their museums, masterpieces of painting and sculpture and the minor arts and crafts. They can learn to recognize the types of architecture used in constructing the various buildings in their city. A course of home planning and decorating should interest every high-school girl and should, it seems to me, be made a part of her high-school course.

This angle of art should be more strongly stressed than it is in many schools. Of course, we learn to appreciate by doing. This emphasizes the fact that the graphic side of art has its place in the art course.

With the growing trend in the industrial world toward shorter hours and more leisure, one of the duties of the teacher is to prepare her students to make better use of their leisure time. It is quite obvious that many of these boys and girls will turn to art or music as an avocation or a hobby if not as a vocation.

It is then up to the teacher to make these subjects interesting and vital and to help build the foundations for an appreciation and an interest which may be carried on after school days are over.

It is interesting to observe that there are very few children in classes even where art is required who do not enjoy most phases of it. This fact was brought to my mind when one little Russian Jew remarked, when the fire gong sounded during drawing class, that he didn't see why they couldn't have fire drills during some other class than drawing.



ENGLISH SHIP OF THE 13th CENT.



CONSTITUTION - 1797



VENETIAN ARGOSY - 1500



SANTA MARIA

HISTORIC SHIPS IN BLOCK PRINT. EDITH GARIS, ART INSTRUCTOR, MURRAY F. TULEY HIGH SCHOOL, CHICAGO, ILLINOIS

One problem that has interested our children very much was the making of scrapbook covers. The largest per cent of our students are Jewish, next come the Polish, with a few Scandinavians, Italians, etc., which is typical of a large city high school. We studied Pueblo Indian art. After sketching some of the symbols from Indian rugs, pottery, etc., we combined them into all-over patterns. A special credit was given to students who visited the Field Museum of Natural History to study the Southwest Indian exhibit and make sketches of the symbols employed in the craft work.

The ideal way would have been for the instructor to take her classes to the museum, but the number and size of the classes, as well as certain other conditions made this seem impractical. The number of students who went and made drawings and sketches was quite gratifying, nevertheless.

After the all-over patterns were developed, and the words "Scrapbooks" or "My Scrapbook" or some other suitable title were designed and placed in pleasing relation to the design, a piece of brown wrapping paper the required size was purchased for two cents. The design was drawn on the wrapping paper and painted in Indian colors, using lettering pens and opaque water colors. Then, we crushed the paper and ironed it out. After making the book covers, we shellacked them with a rather thin shellac. This gave a very pleasing effect—not unlike parchment, very appropriate for the Indian character of the design.

As to the material which the students put in these scrapbooks, it was all interesting, varied, and illuminating! Besides their regular art work they were

urged to watch the papers for interesting comments on art, illustrations of famous masterpieces, historic art, and other things illustrating some phase of beauty of especial interest to the individual student—homes, costumes, stage settings, etc. It was found that the newspapers, especially Sunday issues, contained illustrations of Egyptian, Greek, Mycenaean, and Roman Art, etc. One of the Sunday papers contained a series of reproductions of paintings in color. One evening paper has one issue a week with an art supplement. Of course, the books varied greatly as to the interest displayed and the quality of the material. Some of them showed evidences of much time spent and a surprising amount of material mounted on well-arranged pages. The instructor felt that they were at least a step in the direction of appreciation.

Another interesting problem was a series of block prints of historic ships. This project was carried out in a class in which the largest number were 9B boys, so full of pep and energy that they taxed the ingenuity of their teacher to keep them busy and interested. When thus employed they turned out a great amount of good work. Everyone knows the interest that has been displayed in ship models in recent years. Taking this interest as a cue, we discussed ships historically from the earliest known picture of a ship found carved on an ancient Egyptian tomb to the modern ships. We collected illustrations of the various types of ships, arranged them chronologically and dated them, approximately. One ship was assigned to each two or three students. Interesting information concerning it was written down. Black and white

drawings were made from the pencil sketches, so that the student would know just what parts were to be cut out on the linoleum. The blocks varied in size from about six to seven inches by eight to nine inches. When the boys were ready to cut the blocks, the energy displayed in completing them so that they could be printed on the clothes-wringer press was enlightening. It showed what "harnessed boy energy" could do. The accompanying illustrations will give the reader an idea of the project.

Some of our subjects were as follows: Egyptian ship 1500 B. C., Viking Longship A. D. 994, Roman ship of the ninth century B. C., *Old Ironsides* 1798, Venetian Argosy 1500, English ship of thirteenth century, American Clipper 1855, Spanish Armada A. D. 1600, *Santa Maria*, *Half Moon*, 1609, etc. The interest displayed in a problem of

this type gives evidence to the fact that most boys and girls enjoy doing things with their hands.

Of course there are those who insist that true art is something remote from things that surround us in our daily lives. The broader view of art which holds that beauty displayed in decorating a window, in designing an automobile, an aeroplane, factory building, theater, restaurant, furniture, and the thousand and one other things with which we come in contact every day, should be included as true art in the training of our boys and girls of the public schools. Until the public has been educated in the principles of good design in common objects, it is quite certain that our shop windows will continue to display things ugly in design and color which might just as well be beautiful as well as useful.

The "Canal" Method of Teaching Design

DOROTHY HANAN SIMMS

Emerson Junior High School, Flint, Michigan

THERE are many problems dealing with balance, repetition, and other principles of design, but it seems extremely difficult to find a practical one of use in actual designing. Below, I am describing such a problem in designing which has proven very successful in my art classes.

The first step is to study nature through flowers, seed pods, and foliage arrangements, and the art students become eager to make designs from these natural objects. Even though the students are familiar with the principles of design, their original designs will tend

to be weak and childish unless they are taught some fundamental manner of creating a design. The method of teaching these steps in design creation is extremely simple yet the results are astonishing.

First, cut out the best colored photographs of garden flowers obtainable, and mount the pictures separately on heavy paper. Seed catalogues are the source of material. The art teacher is the one to select the pictures because all photographs are not worthy examples.

For the first problem, each child should be given a flower picture and a



SIX DECORATIVE FLOWER PANELS SUBMITTED BY DOROTHY
HANAN SIMMS, EMERSON JUNIOR HIGH SCHOOL, FLINT, MICHIGAN

piece of white paper about three by five inches in size. Tell the students to draw the flower and foliage in outline only. Most young students will insist on details, but after gentle persuasion they will begin to forget the irrelevant and in the end will produce a simple outline drawing just as the art teacher has requested.

The next step is to make "canals," which means that double lines should be drawn where lines touch, that is, where a flower overlaps a leaf, where a leaf touches a stem, or the stem touches a flower. The flower centers, if there are any, are drawn in and given a double line for boundary.

When the outline is drawn, the student is ready to paint. Every part of the white paper is painted black except the flower, its center, its stem, and its leaves. The finished painted sketch will delight the child. His black and white design will appear so different from the original flower photograph that he will feel that he already has created a design. Suggest to the children the idea that

they have been very creative as it encourages them.

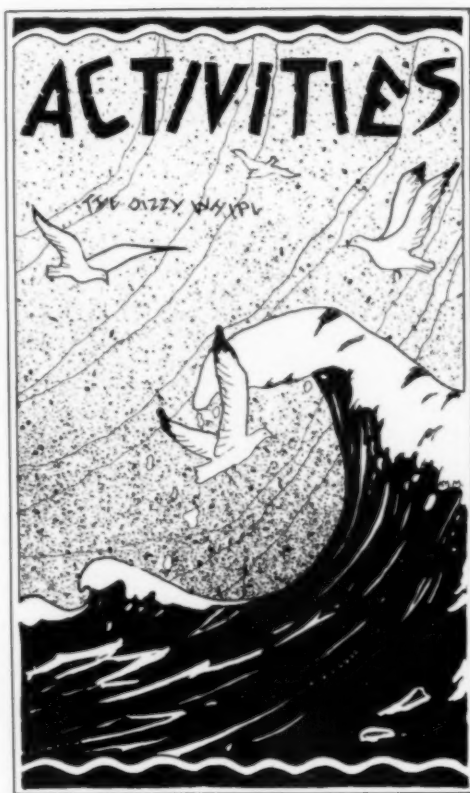
The next problem is simply the creation of a design based on the flower form already studied for some practical purpose; such as tea tiles, luncheon sets, or curtain borders. The student will love to make this new design because he has confidence in his ability after having made the black and white "canal" design. He will not simply adjust his flower form to the triangle, square, or whatever shape necessary to his design. He will develop "canals" between the parts and the finished designs. Even the designs made by the least talented students will be charming because "canals" cannot help but give an appearance of professionalism to the design. The color combination is copied from the natural flower photograph, although originality may be used in the arrangement of the colors.

Students who have once made "canal" designs from flowers will be able to create designs from any object through this simple method.





LANDSCAPES IN DECORATIVE PEN AND INK TECHNIQUE
BY ELSIE ARIEL PARKMAN, ELSINORE, CALIFORNIA



DESIGNS FOR HIGH SCHOOL ANNUAL PAGES. MARION L. KASSING, HEAD OF ART DEPARTMENT, MENOMINEE, MICHIGAN



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Halloween Faces

ELISE REID BOYLSTON
Atlanta, Georgia

IF WE could all be fortunate enough to stumble on an old-fashioned wishing well, with a coal-black cat sitting guard over the opening, Halloween would indeed be a season of rejoicing to us grownups; but in the magic realm of childhood, where imagination roams at will, mellow pumpkins come gaily to life, and goblins ride their shadowy steeds in broad daylight on this mysterious anniversary.

Halloween has ever been, and should continue to be, a time of harmless amusement in the home where chestnuts roast merrily on the hearth, and marshmallows blush a golden brown at the end of the long toasting-fork; where apple skins, tossed over the left shoulder, curl up into cozy initials, and candles burn with a steady light as the forecast of a happy future.

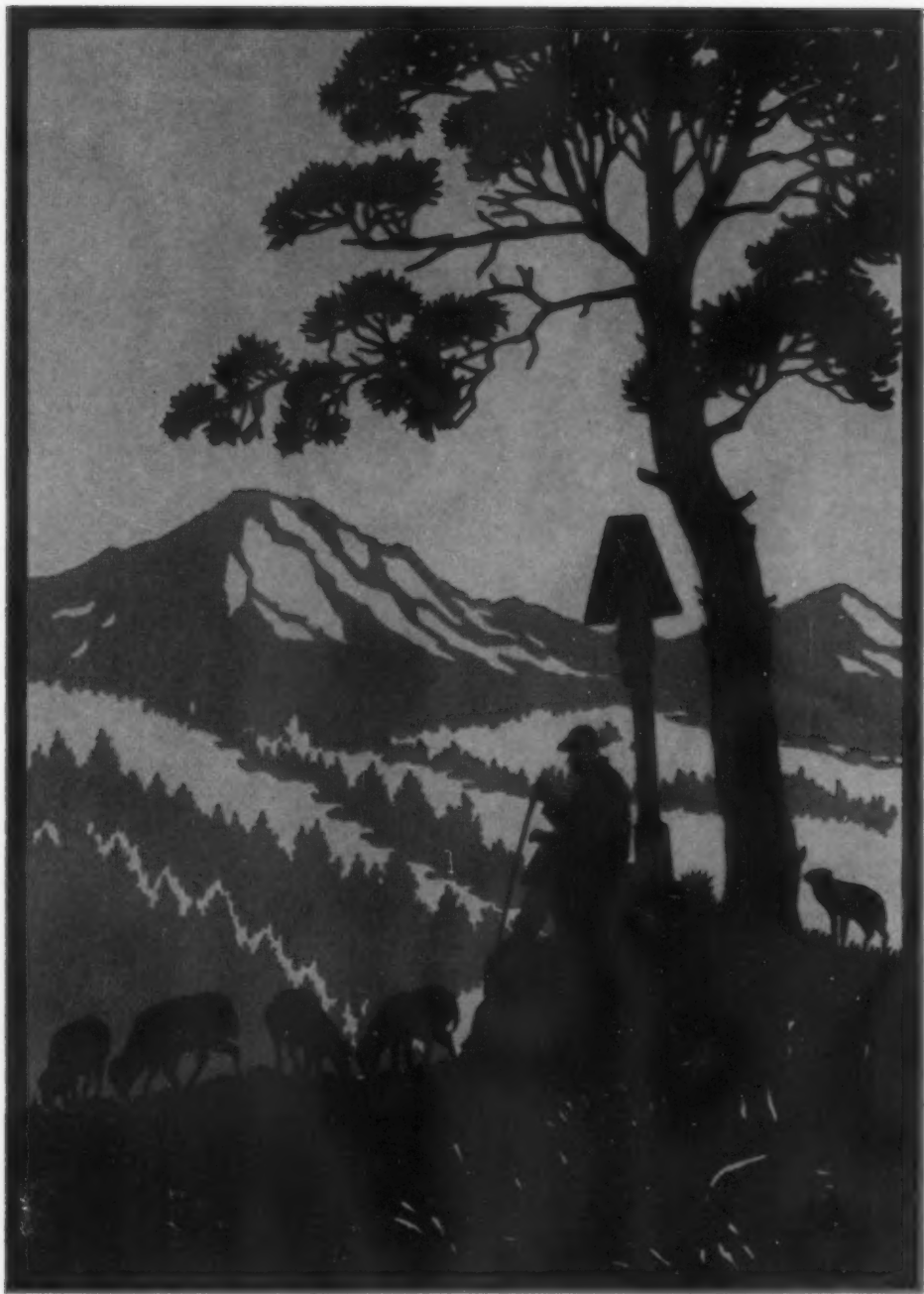
Gradually, however, time has ushered in more prankish tricks and innovations until the eve has grown into a night of lawlessness, rife with inconvenience and expense. This, then, is the opportunity for the art activities to function; to bring back into vogue the simple, happy celebrations of the past through an understanding of the day itself, and in the making of intriguing masks and toys that will lead to a saner and merrier Halloween.

It is not until the sun sets on the last day of October that the celebration actually begins. There was a time long, long ago, when folks believed that ghosts roamed at midnight, and owls held mournful carnival in the deserted woodlands. So in memory of this custom of our forefathers, we still pretend that we, also, see innumerable



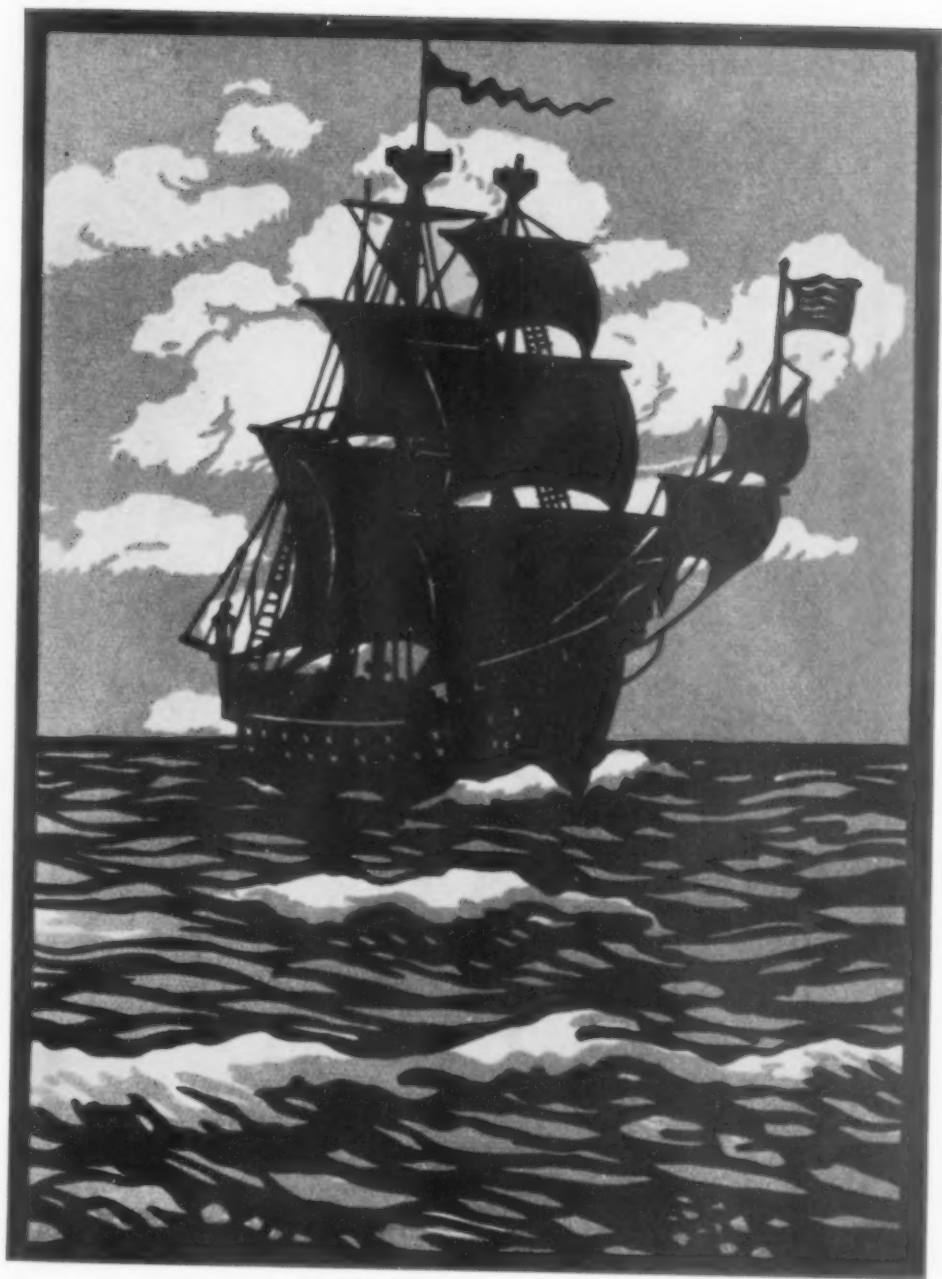
CUT-PAPER HALLOWEEN PROJECTS IN COLOR PAPER, FROM EVADNA KRAUS
PERRY, COUNTY ART SUPERVISOR, OF ORANGE COUNTY, CALIFORNIA

The School Arts Magazine, October 1931



GERMAN CUT-PAPER SILHOUETTES WITH TISSUE COVERING
OVER BACKGROUND TO GIVE DISTANCE TO SUBJECT

The School Arts Magazine, October 1931



THE CUTTING IN SILHOUETTE OF PAPER SHIPS AND PLACING THIS OVER A SECOND SKY CUT-PAPER PATTERN OF A DIFFERENT COLOR, WILL GIVE A WORTHWHILE PROJECT IN THIS MONTH OF SHIPS

The School Arts Magazine, October 1931



CUT-PAPER TURKEY DESIGNS WITH VARYING WING AND TAIL PATTERNS IS AN APPROPRIATE IDEA FOR THE THANKSGIVING MONTH. FROM JESSIE TODD, UNIVERSITY OF CHICAGO

The School Arts Magazine, October 1931

feline hordes slinking through the darkness, or distinguish elfin footsteps in our wake. And all this goblin lore has grown out of a very old custom in England where the Druids worshipped pagan gods.

At this season of the year were held the autumn festivals when huge bonfires were lit in honor of the sun-god who had brought into fruition the ripened grain. Three days were given over to merry-making and feasts. The first festival represented the sowing of the seed; next was the celebration of the ripened grain; and the last day was set aside in full rejoicing thereof, this being handed down to us as Halloween.

As a fitting recognition of the day, we cut out pumpkins with jolly little faces, just to make them come alive; black cats that meow realistically under cover of the shrouding darkness; and goblins that make us laugh over the pages of a book; for straightway, under our magic shears, they become adorable bookmarks, to be given to Daddy as a surprise, and incidentally to teach the art of unselfishness and service. Then there are funny jumping-jacks with big green eyes and white teeth, and owls that blink and shake their heads at us from some ghostly corner. Pure fun this is, that frowns on wicked pranks that cause discomfort, or that interfere with the rights of others; harmless toys these are that furnish innocent pastime and fun for little folks who ought to be in bed long before their ghostly visitors have had time to stretch themselves and find their way out of their own particular graveyards.

Of all Halloween problems, there is none which furnishes more pleasure than the mask made in the guise of a cat's

face. Cut on the fold from a six by eight inch piece of black paper, with the ears directly in the corner, it is simple enough to be made by children who have been in school only two months; and the addition of teeth and whiskers makes it slightly more of a task, while at the same time it gives a delightfully funny problem for the second grade. The teeth and whiskers are whitened with chalk; and with the addition of strings tied just below the ears, these masks fit the face and give ample opportunity for tongue, nose, and eyes to do their part in completing the illusion of a Halloween tabby.

Did you ever make a pumpkin-head blotter from a six by seven and one-half inch piece of orange paper, with eyes, nose, and mouth cut out and lined—the nose and mouth with red, and the eyes white, with blue balls? Two green leaves take the place of hair, and a blotter cut to fit exactly and pasted beneath will make a present that Mother will enjoy and smile over for weeks and weeks after Halloween has been forgotten by us serious-minded individuals.

Then there is the pumpkin-face booklet cut from a half sheet of orange paper folded in two. Long noses and snub noses, sharp chins and blunt chins grow like magic on one side of the pumpkin, the nose being placed right in the middle, and a blue eye added in the proper place. Inside, pages may be tied and filled with simple words pertaining to Halloween; and a spelling lesson learned therefrom will be anything but an unpleasant task to perform.

The jumping-jack is such a comic fellow to make us forget there are frowns and worries in the world at all! He and

his band of clowns grow from the free-hand cutting of six by nine inch sheets; and with crayons or poster papers, he struts proudly out in such colorful garb that we needs must stop and take a look; and when we get that far, we are sure to spend a goodly part of Halloween

evening playing with this charming little man.

So there you are! And before you are aware, Halloween with the street globes still intact and the old rocker peacefully dozing on the side porch, is safely over for another year!

The Thanksgiving Turkey in Design

JESSIE TODD AND LA VERNE GENTNER

Department of Art Education, University of Chicago, Illinois

THANKSGIVING is coming, and for grade school children the Thanksgiving turkey is an interesting design possibility. A lesson on this subject will be welcomed by the children, and could proceed as follows:

First, show the children pictures of turkeys, and have them collect and cut out pictures of turkeys from magazines and newspapers.

Second, have the children draw turkeys by looking at pictures for suggestions, and then ask them to draw turkeys from memory.

Third, from their drawings, suggest that your pupils make designs of turkeys trying to observe these points:

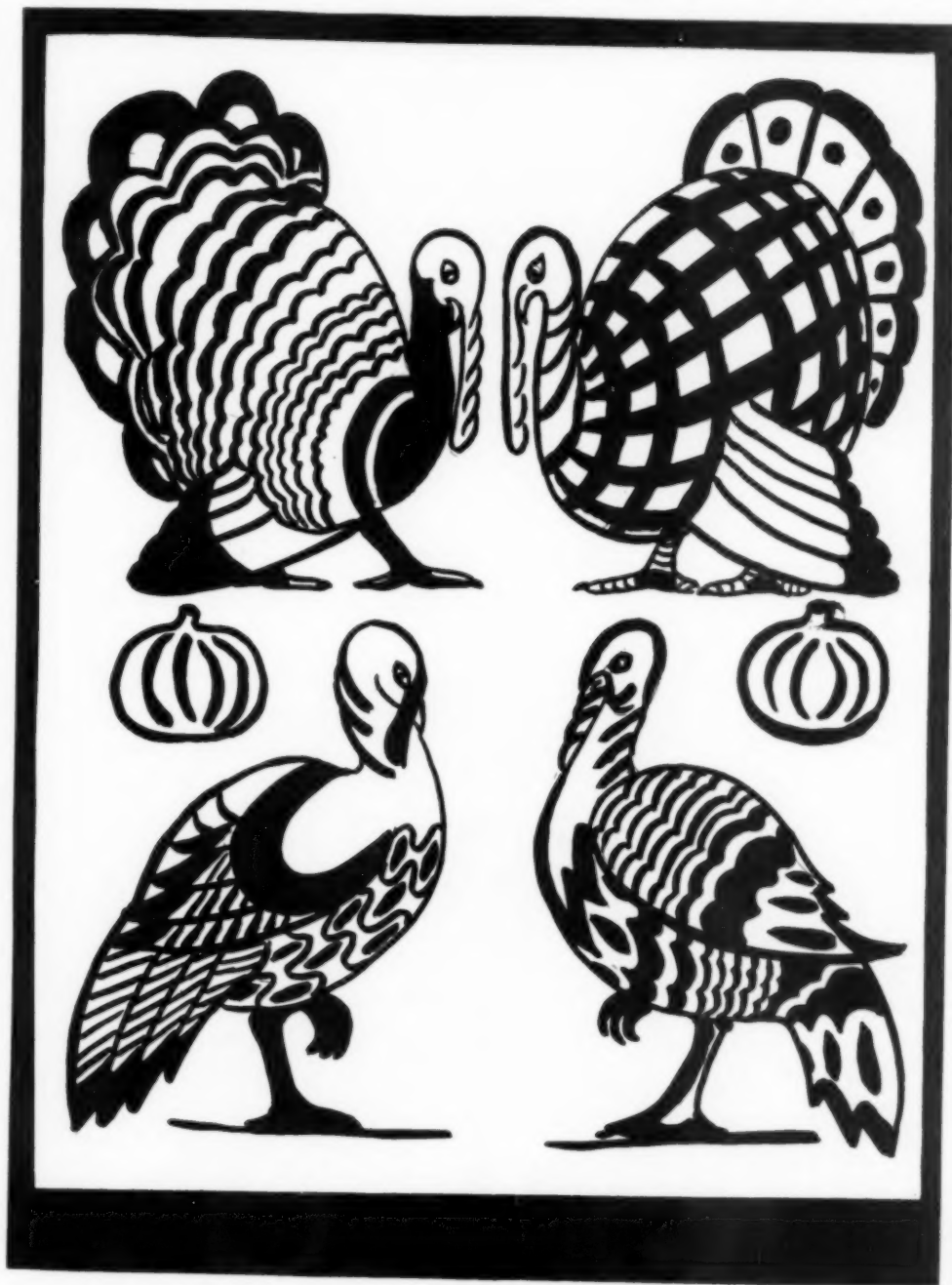
1. When using spots or lines on the

designs, don't make all these the same size. Perhaps some will be thin lines and some wide lines, some large spots and some small spots of interesting shapes to keep the designs from becoming monotonous.

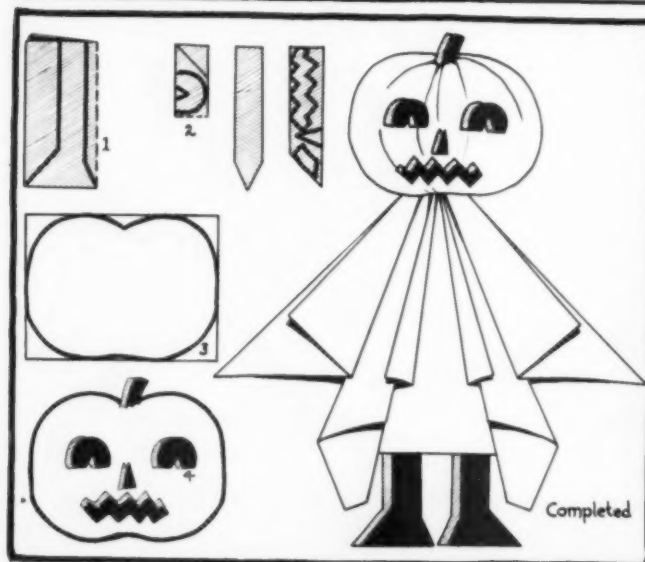
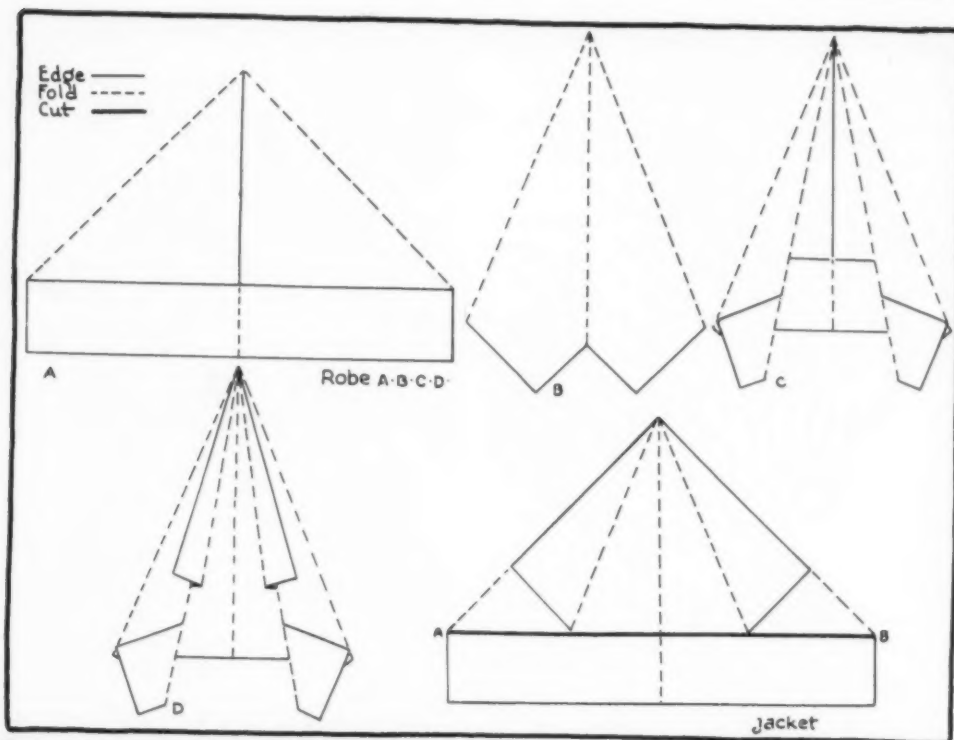
2. Try making one turkey design with much black and white in it, and then try turkey designs in bright colors.

In this lesson, seasonal interest is added to the usual design problem which because of its value and importance is stressed in art classes until children often become bored with it. In addition, a new slant is given to the time-worn Thanksgiving problem of the holiday turkey, by glorifying him in a real design.





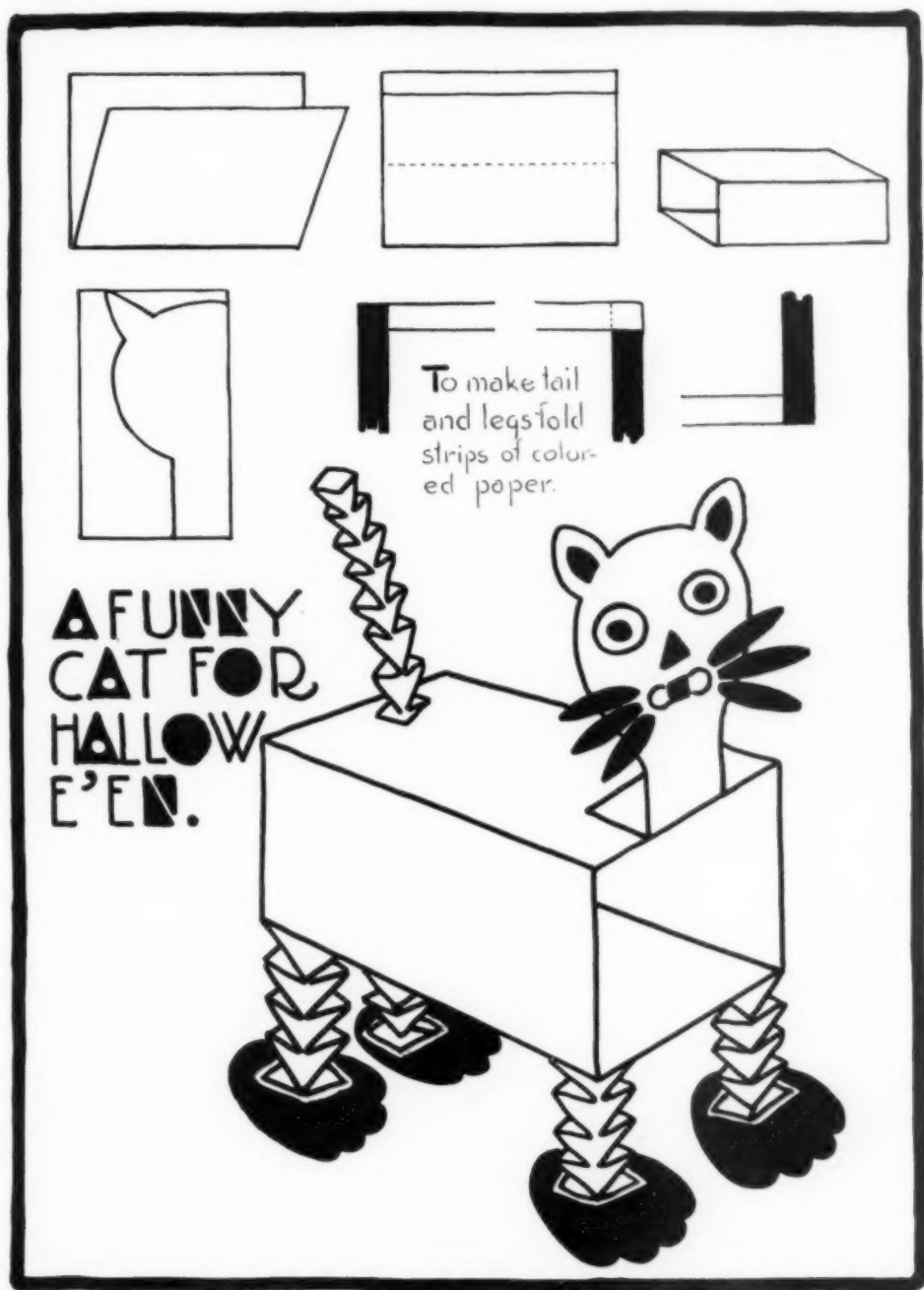
THE TURKEY CAN BE USED AS A DESIGN SUBJECT AROUND THANKSGIVING TIME TO INSPIRE SEASONAL INTEREST IN THE YEAR-ROUND DESIGN PROBLEM. JESSIE TODD, DEPARTMENT OF ART EDUCATION, UNIVERSITY OF CHICAGO



I. Feet: Cut 2 black and two green feet by laying black and green paper together, fold down center and cut.
 ①. Open paper, cut black and green mouth, stem, and nose from one side of remaining paper ②. Fold other side of the paper and cut two black and two green eyes ③. Paste all black and green parts together with small amount of green showing to left of the black ④.
 II. Head: Cut pumpkin from the orange paper ①. Paste on features ④.



A PUMPKIN-HEAD GHOST, DESIGNED IN CUT PAPER BY EVADNA KRAUS PERRY, LA HABRA, CALIFORNIA, FOR HER ART CLASSES



AN AMUSING CAT MAY BE CONSTRUCTED OF FOLDED PAPER FOR A HALLOWEEN FAVOR OR PLACE-CARD. DESIGNED BY MARGARET E. SUTTON, MILLEDGEVILLE, GEORGIA



MASKS IN COLORED CUT PAPER ARE AN INTERESTING HOLIDAY PROBLEM FOR ELEMENTARY GRADES. THESE WERE DESIGNED AND EXECUTED BY PUPILS OF EVADNA KRAUS PERRY, LA HABRA, CALIFORNIA



WEIRD ANIMAL SKELETONS IN WHITE CUT PAPER ON A BLACK BACKGROUND HAVE SEASONAL INTEREST AROUND HALLOWEEN TIME. THESE EXAMPLES ARE FROM A GERMAN ART STUDY BOOK

A Study of Our National Holidays

JOSIE CHAMPION HILL

San Antonio, Texas

AS A part of our language work for the semester our 5A class made a study of our national holidays. The work proved very interesting for it was found that many members of the class knew little about the origin of our principal holidays. Reference books were used freely, the holidays were discussed orally, and then short stories were written about the various holidays.

Someone suggested that drawings be made by members of the class to illustrate the holidays. This suggestion was carried out, and the results were very gratifying. Some excellent sketches and cut-work posters were made. As is always true, the correlation of the subject with art greatly intensified interest in the subject. Following are some of the stories written about our holidays.

CHRISTMAS, OUR MOST JOYOUS HOLIDAY

As we know, Christmas is the anniversary of the birth of Jesus. From the early centuries of Christianity, Christmas has been celebrated by a special church festival. In early England this festival was called "Christes messe" meaning "Christ's mass," and thus we get our word Christmas.

At first the date of the celebration of Christmas varied in different places, some churches observing it in December, others in January, April, or May, because of the absence of historical record as to the exact date of Christ's birth. The celebration of December 25 spread to most parts of the Christian world

in the fourth and fifth centuries, but differences in the calendar still cause differences in the time of celebration.

During the middle ages, Christmas became the greatest of popular fêtes. Churches were adorned with rustic decorations and quaint little plays were given portraying events connected with the birth of Christ and his early years; and Christmas carols were sung. Some of the Christmas carols we sing today are those sung in early days. Today the observance of Christmas is almost universal throughout the Christian world.

Christmas is a time of giving. In America, and in England, we hang up our stockings before the fireplace, and Santa Claus is expected to fill our stockings while we sleep, or our gifts are placed upon a Christmas tree for us. In different countries gifts are received in various ways. In France, wooden shoes are placed on the hearth to receive gifts which "Bonhomme Noel" (Father Christmas) brings. In Norway, gifts are tucked away in unexpected places. There it is a game of hide-and-seek. In Italy, presents are drawn from the "Urn of Fate."

In America, we think that nothing could be better than "our dear old Santa Claus."

NEW YEAR'S DAY

When we celebrate the first day of the new year, we are following a custom that dates back to the very beginning of civilization; for nearly all peoples have

observed a new year's celebration, though the time has varied widely, as is true with our observance of Christmas.

And, as is true concerning the celebration of Christmas, the New Year's holiday is celebrated differently in different countries. In China, at New Year's, the shops are closed for several days while the people make merry with feasts and fireworks, and the exchange of gifts and good wishes. In preparation, every debt must have been paid, every house swept and cleaned, and each person furnished with holiday clothes.

In Japan, the New Year festival is perhaps even gayer. No matter how poor he is, every one provides himself with brand new clothes and takes three days off from work to visit his friends or entertain them at his home. Gate posts and doorways are gayly decorated, and the streets are thronged with happy people.

Throughout the rest of the Orient the opening of the New Year is celebrated with elaborate festivals that correspond to the Christmas celebrations of western countries. In our country, New Year's day is a time for making good resolutions, for feasting and football.

HALLOWEEN

Long ago, when people were very superstitious, it was believed that strange things might happen to one on Halloween. People believed that witches then rode abroad on broomsticks, elves played pranks on sober folks, and that the future might be foretold by jumping over a lighted candle or by any one of a hundred other magic rites. Many of these strange superstitions have come down to us from our pagan ancestors of two thousand years ago and more. We

still crack nuts, bob for apples, throw apple peelings over our shoulders, and look in a mirror by candle light in a darkened room. After the spread of Christianity, November 1 was made a day for the honoring of all saints, and the eve of that day was called Halloween," or "All Hallow Even," meaning the holy eve of All Saints' Day.

THANKSGIVING

The Pilgrim Fathers celebrated their first American harvest festival in October, 1621, with Indians as guests of honor, about tables loaded with game and fish, wild fruits from the forest, cornbread, and vegetables from their new gardens. The year following the first harvest festival was filled with misfortune and the colonists held no autumn feast. A terrible drought had withered the corn in the fields and burned the gardens brown. A day of special prayer was followed by a long refreshing rain, and at the same time a ship loaded with friends and supplies was sighted. So the governor appointed a day for public thanksgiving. But it is not until 1636 that we find a record of a celebration such as we now keep.

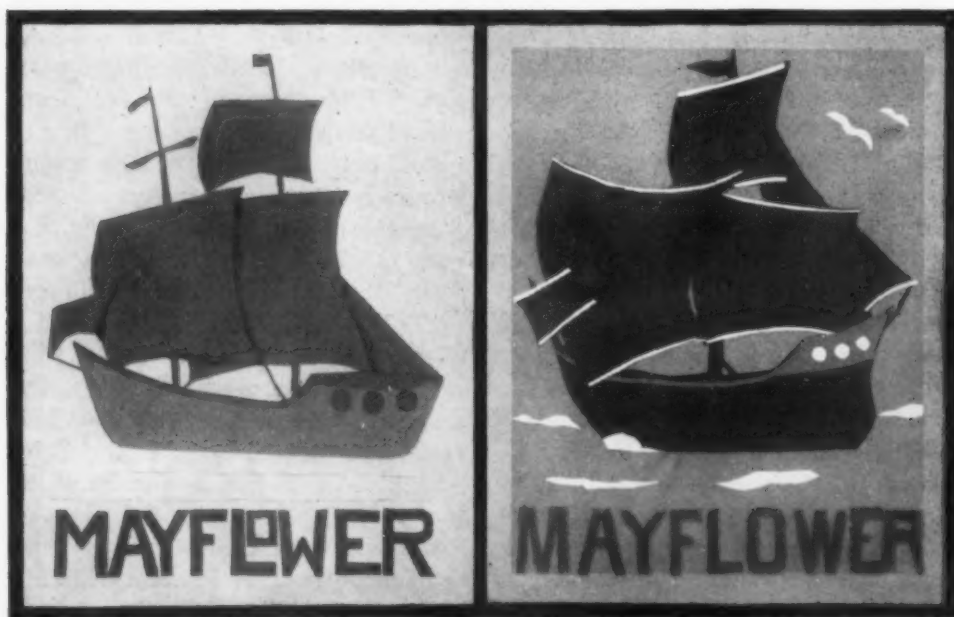
In the first year of his office, President Washington issued a proclamation recommending that November 26, 1729, be kept as a day of national thanksgiving for the establishment of a form of government that made for safety and happiness. In 1864 President Lincoln issued a proclamation in which he set aside the last Thursday in November as a day of national thanksgiving. Since Lincoln's time, each president has set aside the last Thursday of November for a like festival, so that Thanksgiving Day is now a firmly fixed holiday.

EASTER

Easter has been celebrated as a church festival since very early days of the Christian church. It is known as a movable festival because it is not always held on the same date. The church council at Nicaea, in Asia Minor, 325 A. D., decided that Easter should be celebrated the first Sunday after the full moon after the vernal equinox, March 21. But the calculation of the date is very complicated, and most of us are content to take it from those who make the calendar.

Easter, the celebration of the resur-

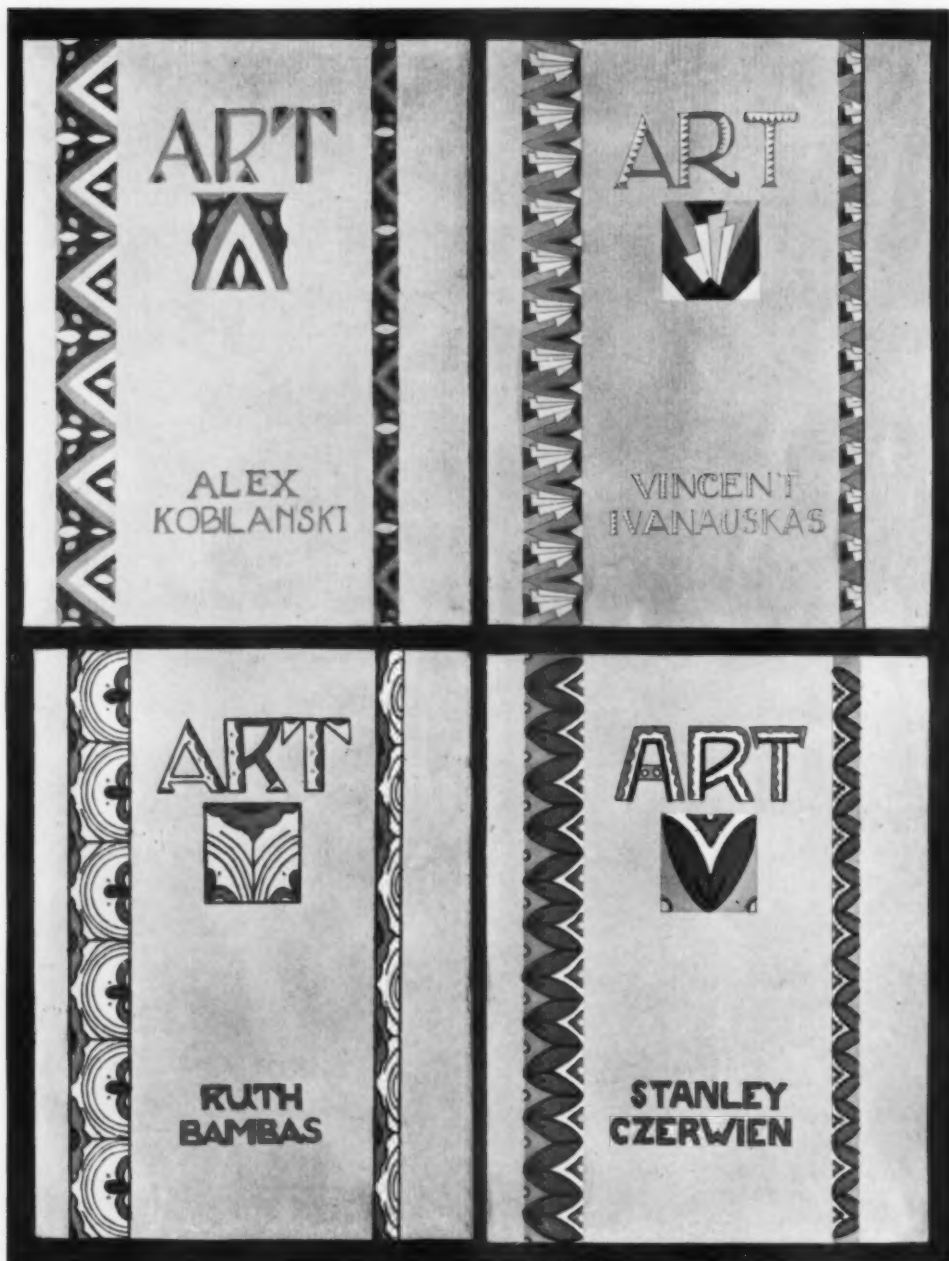
rection of Jesus Christ, is one of our most beautiful festivals. The message, "The Lord is Risen," fills every heart with gladness. Special music is one of the most important features of the Easter festival. Some of the finest of all sacred music is that written for use in the Easter service. One of the oldest of Easter customs is exchanging colored eggs as symbol of the resurrection. From time immemorial eggs have been used to represent the new birth of springtide. An old legend relates that colored eggs are the gift of the rabbit on Easter Eve.



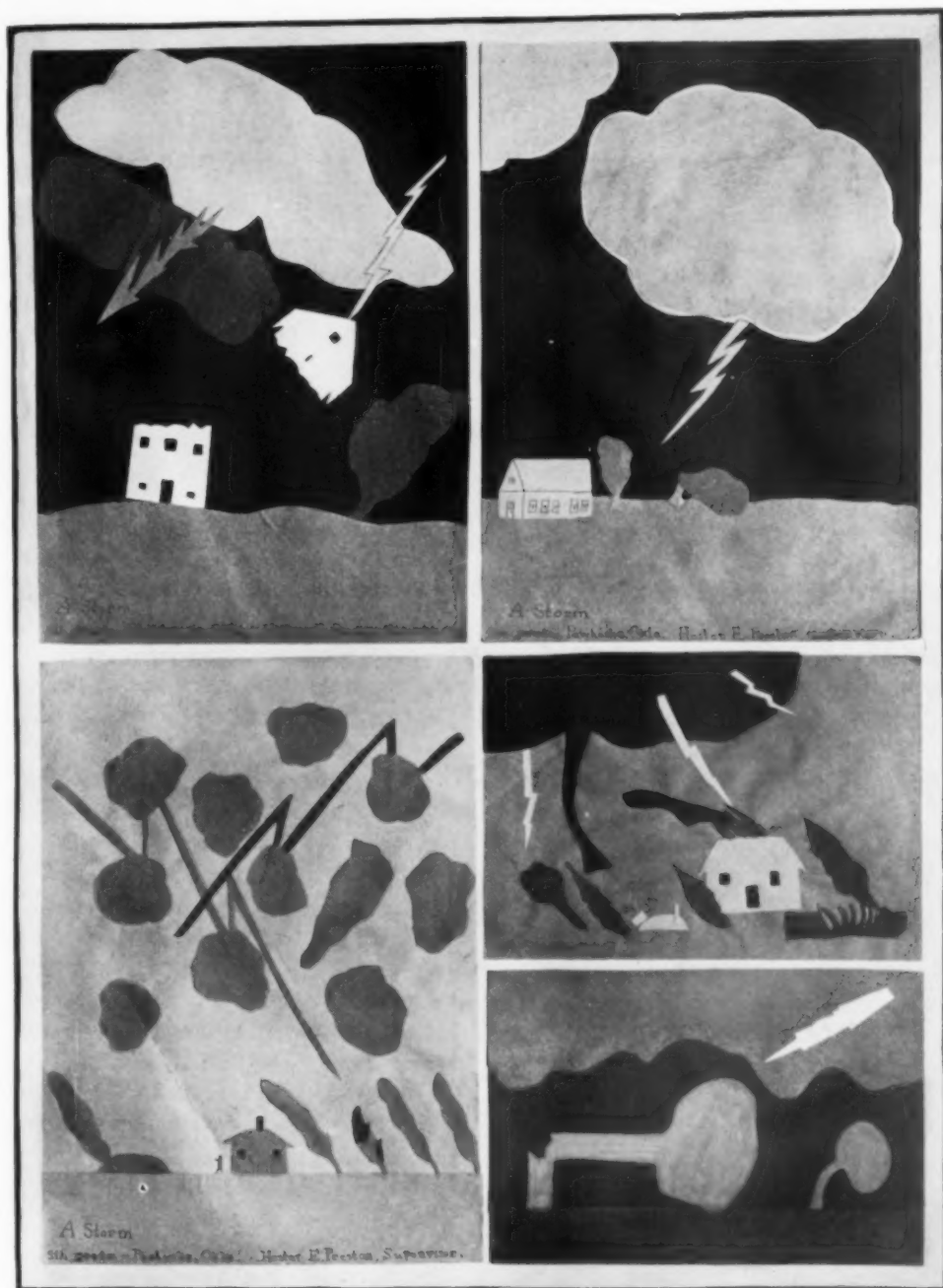
TWO CUT PAPER POSTERS OF THE MAYFLOWER USED AS A THANKS-GIVING PROBLEM BY JANE SMITH, KOMENSKY SCHOOL, BERWYN, ILLINOIS



A SCRITCHY-SCRATCH GHOST, DRAWN IN CHARCOAL AND WHITE CHALK ON A GRAY BACKGROUND IS AN EFFECTIVE AND SIMPLE HALLOWEEN PROBLEM FOR THE ELEMENTARY GRADES. EVADNA KRAUS PERRY, LA HABRA, CALIFORNIA



FOUR ART PORTFOLIOS WITH DECORATIVE LETTERING, DESIGN AND BORDER. EDNA MADSEN, ART INSTRUCTOR, HARRISON JUNIOR HIGH SCHOOL, CHICAGO, ILLINOIS



FIVE CUT-PAPER ILLUSTRATIONS IN POSTER TECHNIQUE OF A TENNESSEE STORM. BY PUPILS OF HESTER E. PRESTON, NASHVILLE, TENNESSEE

Thanksgiving Posters for Lower Elementary Grades

ELISE REID BOYLSTON

Assistant Supervisor of Art, Atlanta, Georgia

FREEHAND cutting for little people!

Of course, when November rolls around, Thanksgiving folks can be used in all sorts of interesting ways. In repeats, they make the brightest kind of Thanksgiving border; and think of the interesting panels that can be arranged by the children, each telling the ever-thrilling story of the landing of the Pilgrims.

Tracing has little practical value after a child has learned to cut accurately on the line, so why not have Priscilla and John Alden and all their companions cut freehand? They aren't at all difficult when you know how it is done; and there's always the interesting element of watching the fat boy of the class cut the rolly-polliest Pilgrim in the land, while the Slim Jim across the table creates an emaciated Puritan in his own image. And when they are all cut and ranged in a long line, each child can proudly point to his own, for at least the result has individuality if nothing else; and that's what we're all striving for anyway.

There's a deal of value in freehand cutting if it's handled correctly. There's perfectly free cutting for self-expression, and there is directed cutting—the latter of which trains the eye, and gives a finished product so that the child feels a joy in having made something worth while. The figures cut by a whole class are in good proportion, and the impression of correctness is made on the subconscious mind.

These little people of 1620 fit within a

given size of paper based on the quarter sheet of nine by twelve stock which may be divided lengthwise or crosswise. Some of them are even smaller, so the child cuts the correct amount off the top and sides of the eighth sheet as shown by the teacher who works with the class.

The figure to be made is first cut from black paper and pasted on the size of white paper which fits its edges. This is kept in front of the class as a model; and watching this, the teacher cuts one or two of the curves at a time, while the class looks on; then imitates; and when the last snip is taken and they are held up for all to see, they're adorable fat Pilgrims, lean Pilgrims, and just right Pilgrims.

The trees are easy, too. Some are straight, so no child can fail; for if his limbs just will have fence posts at the branching point instead of graceful curves, he can cut them off and none will be the wiser. Just imagine that snow has fallen into that point and cut them round; and it's dollars to doughnuts there won't be many failures. One other thing that adds realism, the trunks are like little roads that spread at the bottom, some on one side, some on both, and the bottom isn't flat; it's curved; and you'll have a tree, a real respectable looking tree, before you know it.

And then you juggle the figures around. You try to get pleasing distances, and spaces between the trees, and the Pilgrims group themselves so that



TWO PILGRIM POSTERS IN CUT PAPER, BY PUPILS OF ELISE REID
BOYLSTON, ASSISTANT SUPERVISOR OF ART, ATLANTA, GEORGIA

the whole makes an interesting unit and a poster that is worthy of an honor place on the display board.

But before you get that far, there's a wonderful opportunity for true genius to

crop out. The scraps will often turn into rabbits or little brown squirrels, or even a vicious looking Indian, just right for peeping from behind a likely tree; and then the fun, the real fun, begins!



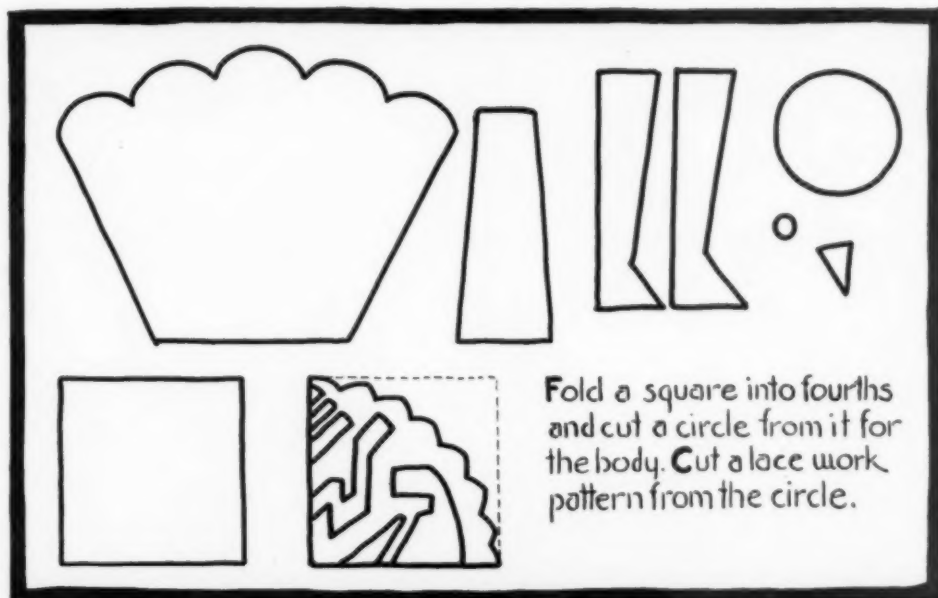
CUT PAPER AS A MEDIUM FOR THANKSGIVING POSTER ILLUSTRATION. ELISE REID BOYLSTON



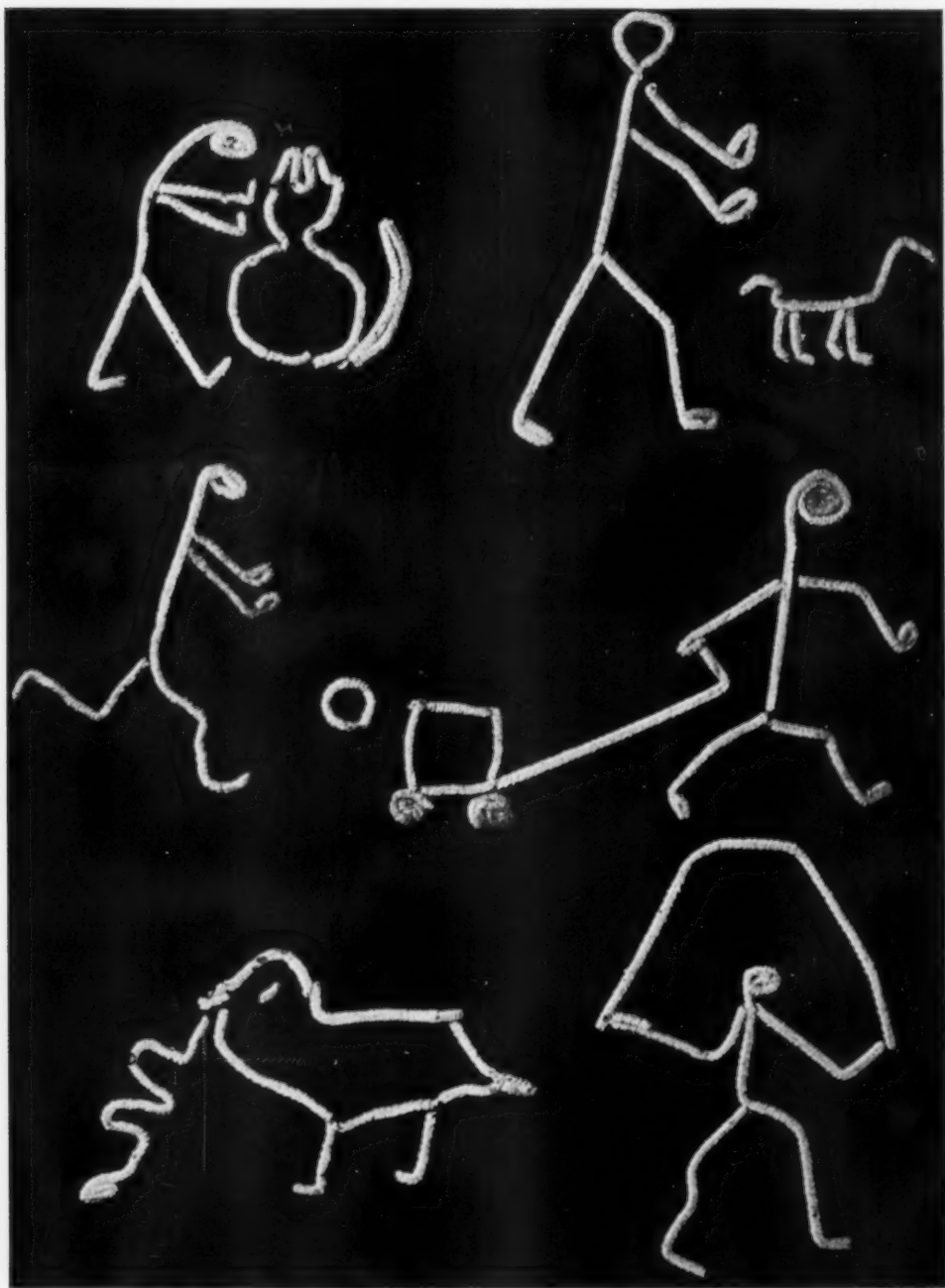
THANKSGIVING POSTERS IN CUT PAPER BY SIXTH GRADE CLASS,
KOMENSKY SCHOOL, BERWYN, ILLINOIS, M. JUNE SMITH, TEACHER

The School Arts Magazine, October 1931





MARGARET E. SUTTON OF MILLEDGEVILLE, GEORGIA, SHOWS SCHOOL ARTS READERS HOW TO CUT OUT A FANCIFUL TURKEY DESIGN FOR THANKSGIVING TIME



AN AMUSING VARIATION OF THE STICK FIGURE IS THE PIPE CLEANER MAN. THE CHILDREN WILL HAVE GREAT FUN BENDING THE PIPE CLEANERS AND PASTING THEM AGAINST A DARK BACKGROUND. THE IDEA IS SUBMITTED BY HELEN REDCAY SNOOK, NEWTON, NEW JERSEY

HELP SAVE
OHIO WILD
FLOWERS



ALWAYS
LEAVE SOME
WILD FLOWERS
FOR SEED
LEAVE ROOTS



PLANT FLOWERS

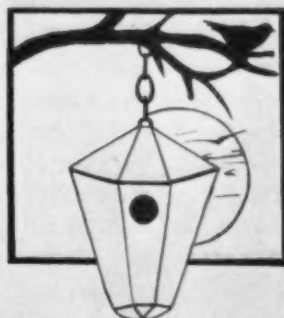


CLEAN-UP
WEEK
SWAT THE FLY



SUNDAY

SAVE THE
DOCWOOD



PROTECT
—OUR BIRDS—

SIX POSTERS BY PUPILS OF SISTER M. AZEVIDA, CLEVELAND, OHIO

Halloween Posters

MRS. VESPER BASS

Brush, Colorado

IT IS desirable, when possible, to put on display some of each child's work. To do this is hard if you have a limited amount of space on which to exhibit it. So to solve this problem we worked out a Halloween poster large enough to use some of each child's work. It measured three feet by five feet; we used the frame of the bulletin board as a frame for the poster.

This is how we worked out the poster in the first grade: in the first lesson in October we used faces as a freehand drawing lesson. We talked about how the smile and the frown were made. Each child was given a three and one-half inch square of orange construction paper, and he was asked to draw one of the faces on it with black crayola and to fill in the mouth, nose, and eyes with red crayola. The head was cut out on the outline. As we had studied figures, we decided to make sprites of them by using one-fourth inch strips of black paper for arms, legs, and body. The body and legs together were about four inches long. Each child made a sprite as he chose so that some were running, and others jumping or walking. Then a sketch of the poster was put on the blackboard so the children knew toward what they were working.

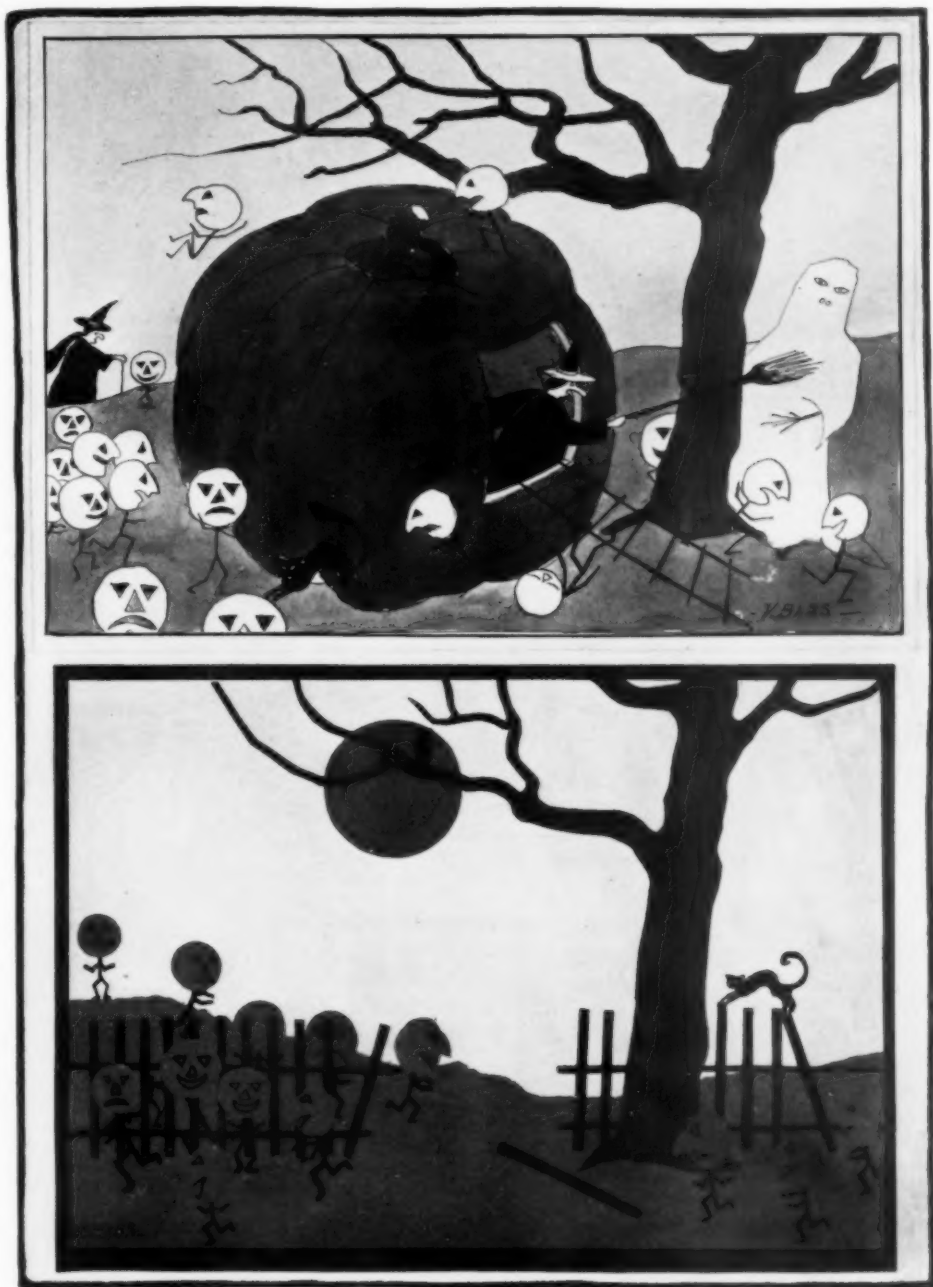
The class was divided into groups, each group setting to work on some certain part of the poster. While one group made the fence, and another the moon, the teacher supervised the making of the tree. When all parts were finished

the teacher arranged the background, putting the sky in first. The tan paper hill was torn instead of cut, to give the rough, earth-like effect, and the tree, moon, and fence were put into place.

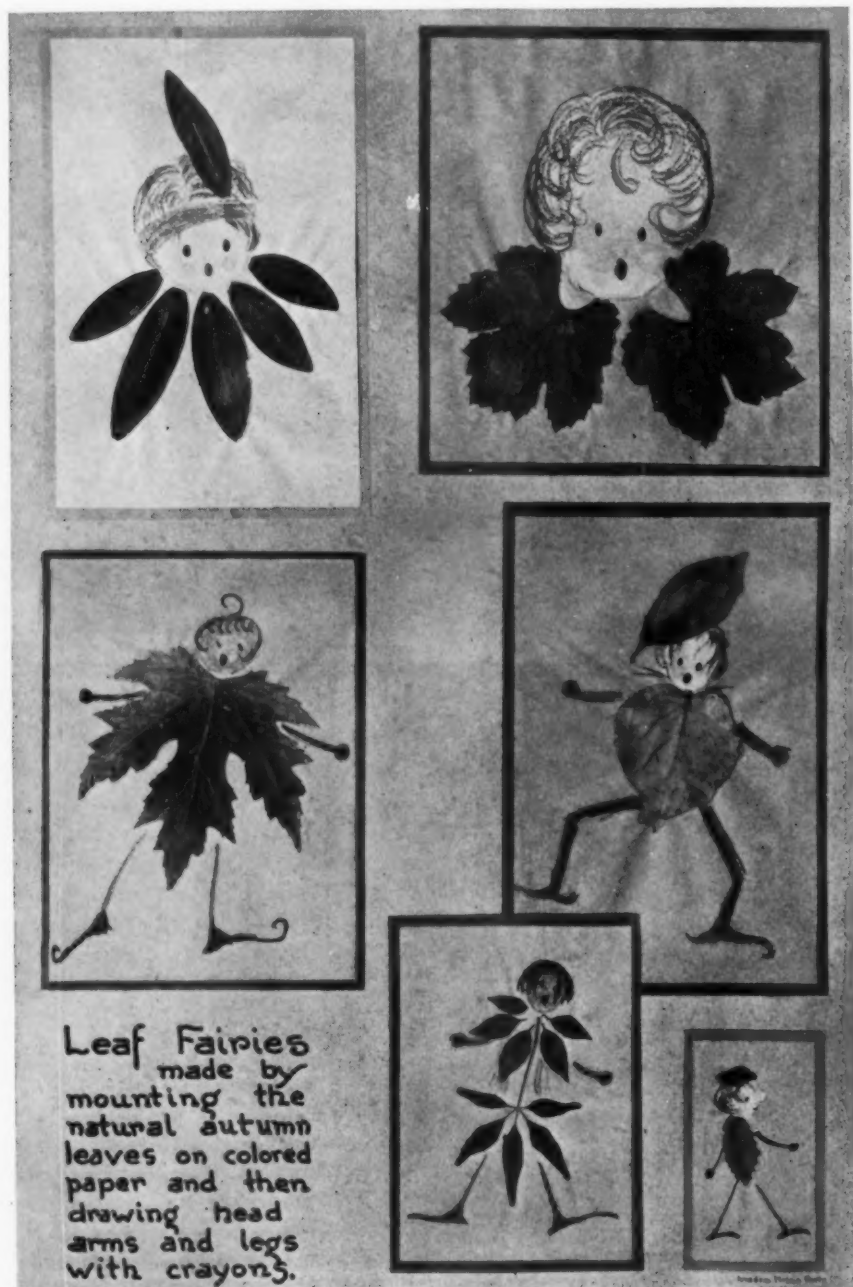
Now, we were ready for the thrilling finish! Each child put paste on the back of his sprite and at an invitation from the teacher went to the poster and put his sprite in place, the placing always, of course, being supervised by the teacher. This Halloween poster was a bright spot in the room, and acted as a stimulant to the imaginations of the children.

The sixth-grade problem was handled differently. For two or three times, we used in freehand drawing lessons the figures in the accompanying illustrations. The class was told that only the best drawings of the figures would be used in the poster and this, of course, gave an incentive for better work.

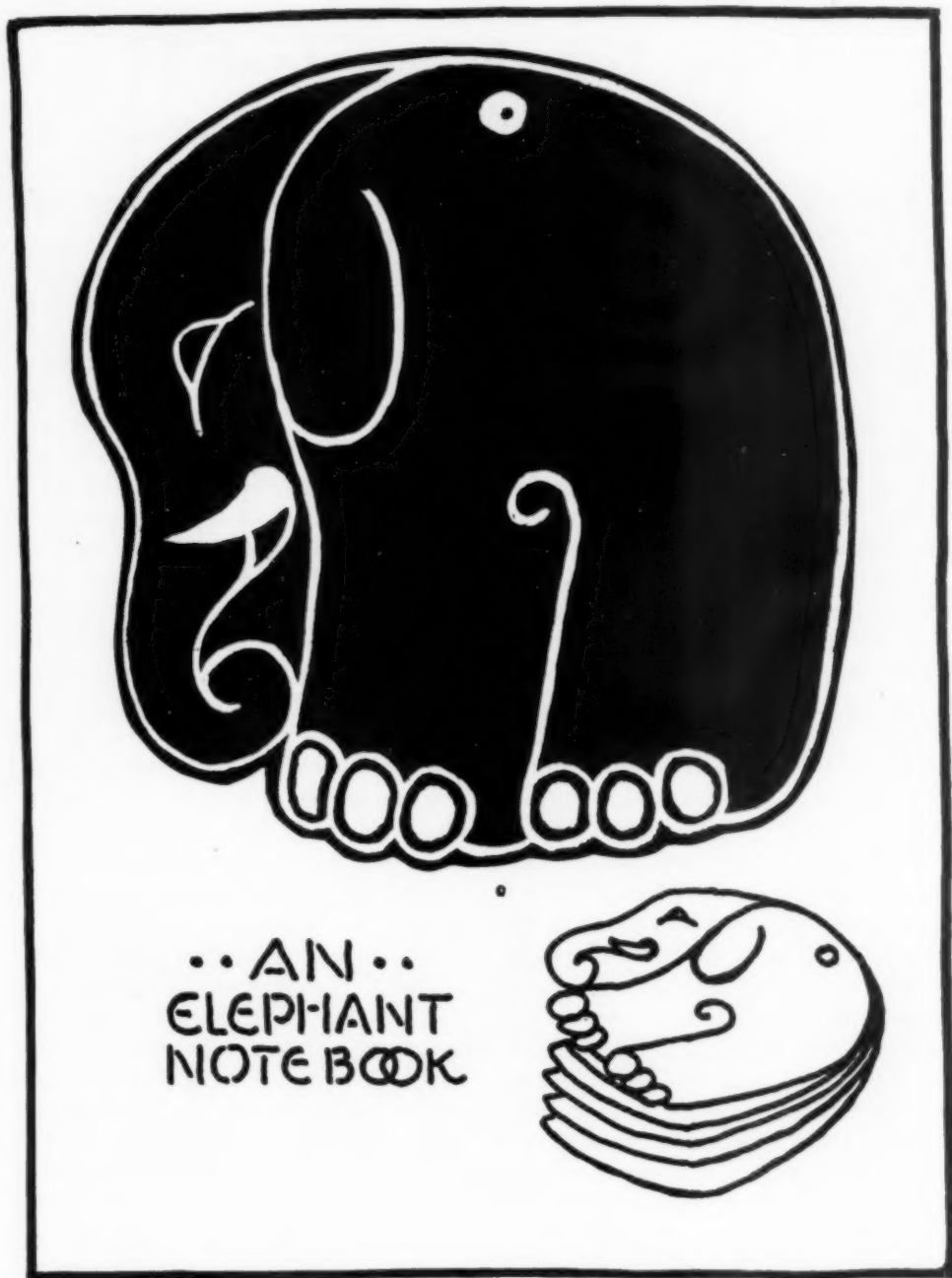
The children who made the best drawings in the freehand drawing lessons were formed into a committee to make the poster, the teacher giving them a small sketch to go by. Cut paper was used as a medium, and the sketches as patterns for the figures. There will always be all sizes of figures to choose from, as twenty children, if left alone, will make twenty sizes of drawings. In this way we got a variety of action, shapes, and sizes. The smallest drawings were put up higher on the picture to suggest distance and the larger ones were placed in the foreground.



POSTERS DESIGNED AND WORKED OUT AS A CLASSROOM
PROJECT BY PUPILS OF MRS. VESPER BASS, BRUSH, COLORADO



AN AUTUMN PROBLEM WITH A TANG OF OCTOBER IS SUBMITTED BY EVADNA KRAUS PERRY. AUTUMN LEAVES ARE MOUNTED ON COLORED PAPER AND HEADS, ARMS, AND LEGS DRAWN IN WITH CRAYON, MAKING DELIGHTFUL LEAF FAIRIES



A DECORATIVE ELEPHANT MAKES A DELIGHTFUL NOTEBOOK COVER FOR HISTORY OR GEOGRAPHY NOTES. THE ZEST OF THE CIRCUS PROJECT CAN BE CARRIED OVER INTO OTHER MORE PROSAIC SUBJECTS.
JESSIE G. LATHROP, TACOMA, WASHINGTON

A Circus Project in Fourth Grade Art

JESSIE G. LATHROP

Art Supervisor, Tacoma, Washington

WE THINK that the circus is a very worth while unit of work and it is chosen by many of our fourth grades each year as a spring art project.

The children all agree that a circus without animals simply "would not be a circus." As the geography for fourth grade is "world geography," the pupils realize that they may go the world over to get their animals. We wish this project to include considerable freehand drawing and cutting, dictated portions, opportunity for creative construction, and design (thoughtful arrangement).

A circus needs publicity; so posters are made using pictures cut from the magazines combined with two or three words with letters cut freehand. This emphasizes design if these are thoughtfully spaced on a background of suitable size.

Freehand drawings of animals are made and cut double, pasting the two parts together a bit at the top and separating them at the bottom in order to give them four legs that they may stand. The drawings of animals in the Industrial Art Textbooks, Part Three, are used as copies, the pupils enlarging each one somewhat.

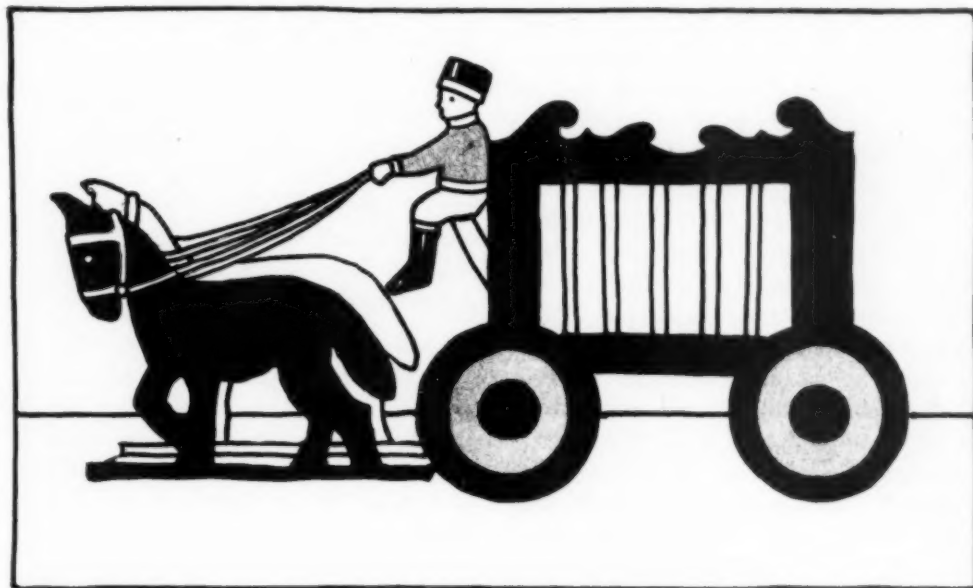
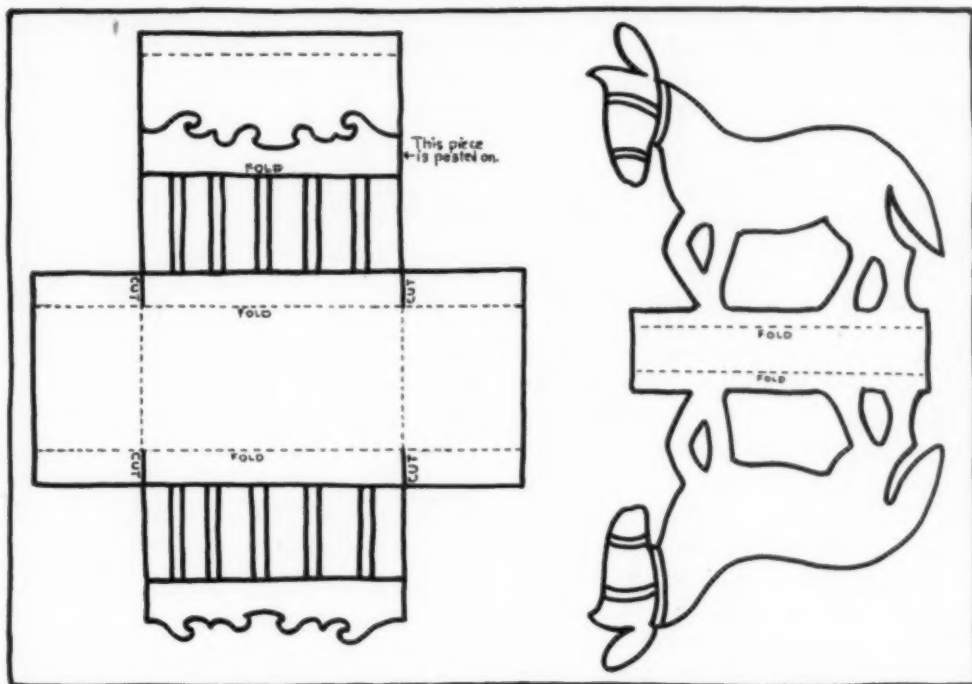
The pattern for a circus wagon in this same textbook is carefully dictated by the teacher. We consider this dictated part of the project as very important in setting a standard for each pupil, helping him to realize his best in ruler measurement and in pasting, so that the contribution of his own creative thinking for

the project may have manual expression worthy of fourth grade ability.

It is not easy to keep all of these little wagons in good condition for the final showing of the circus on account of shortage of closet space in schoolrooms; so I was delighted when one of our enthusiastic fourth grade teachers greeted me at one of my visits to her room this spring with "Oh, Miss Lathrop, I have thought of a way so that the children can almost finish the little circus wagons with everything pasted in place and yet keep them flat in their portfolios until the day before our circus when we will have one lesson in pasting them up into form for the parade." We always leave the lap at rear end of the wagon unpasted, so the rear end serves as a door. The animal can be removed for feeding if desired! Several of the children duplicated their wagons which Miss Hanson sent to the office.

The original work of the pupils for the project often consists of grandstands with audience, chariots, ice cream stand, ferris wheels, clowns and, most attractive of all, merry-go-rounds that will revolve when placed on a victrola if given a spool-like support that fits the center pivot which holds the record. A monotonous little record playing as the little riders revolve gives quite the atmosphere of a really true circus!

On the day set for the circus the little cloth tent suggested in the textbook referred to above, with a little sawdust



THE LION'S CAGE DRAWN BY DAPPER PONIES. THE CAGE AND PONIES ARE MADE OF BRIGHT COLORED CONSTRUCTION PAPER ACCORDING TO THE PATTERNS SHOWN ABOVE, AND ARE PUT TOGETHER AS SHOWN IN THE LOWER DRAWING, WITH A DRIVER FOR THE HORSES PERCHED HIGH UPON THE WAGON.

JESSIE G. LATHROP, ART SUPERVISOR, TACOMA, WASHINGTON

sprinkled on the board floor helps to furnish a setting for the children's hand-work that is really fascinating, and the children wait breathlessly for some

comment on every individual feature. We think it is all educational besides bringing enjoyment to the children and teachers.

A Halloween Corner

EDNA STEEN

Student Teacher, New Paltz, New York

HALLOWEEN! What a time in the lives of children! Witches—Jack o'Lanterns—FUN! In the third grade we decided to have an extra amount of fun; we should have a "Halloween Corner" and in it a witch, cats, owls, bats, jack o'lanterns and a moon; and a tree to house the birds and animals, and a brewing kettle to complete a witch's happiness. Sixteen boys and girls, each eager to create a part, gave impetus to the work.

The witch was to be made of corn stalks supplied by a farmer-father. Three pumpkins were donated, and the days for actual work arrived, with socialized periods and each child solving his problem.

Plain yellow pumpkins became grinning or sober jack o'lanterns. Card-board found itself being pencilled into weird looking cats, owls, or bats. After much self-criticism, boys and girls snipped them into life. The brewing kettle and the moon took shape in a similar way.

Animals, birds, and moon were then painted. A silvery moon, black cats with orange eyes and whiskers, black

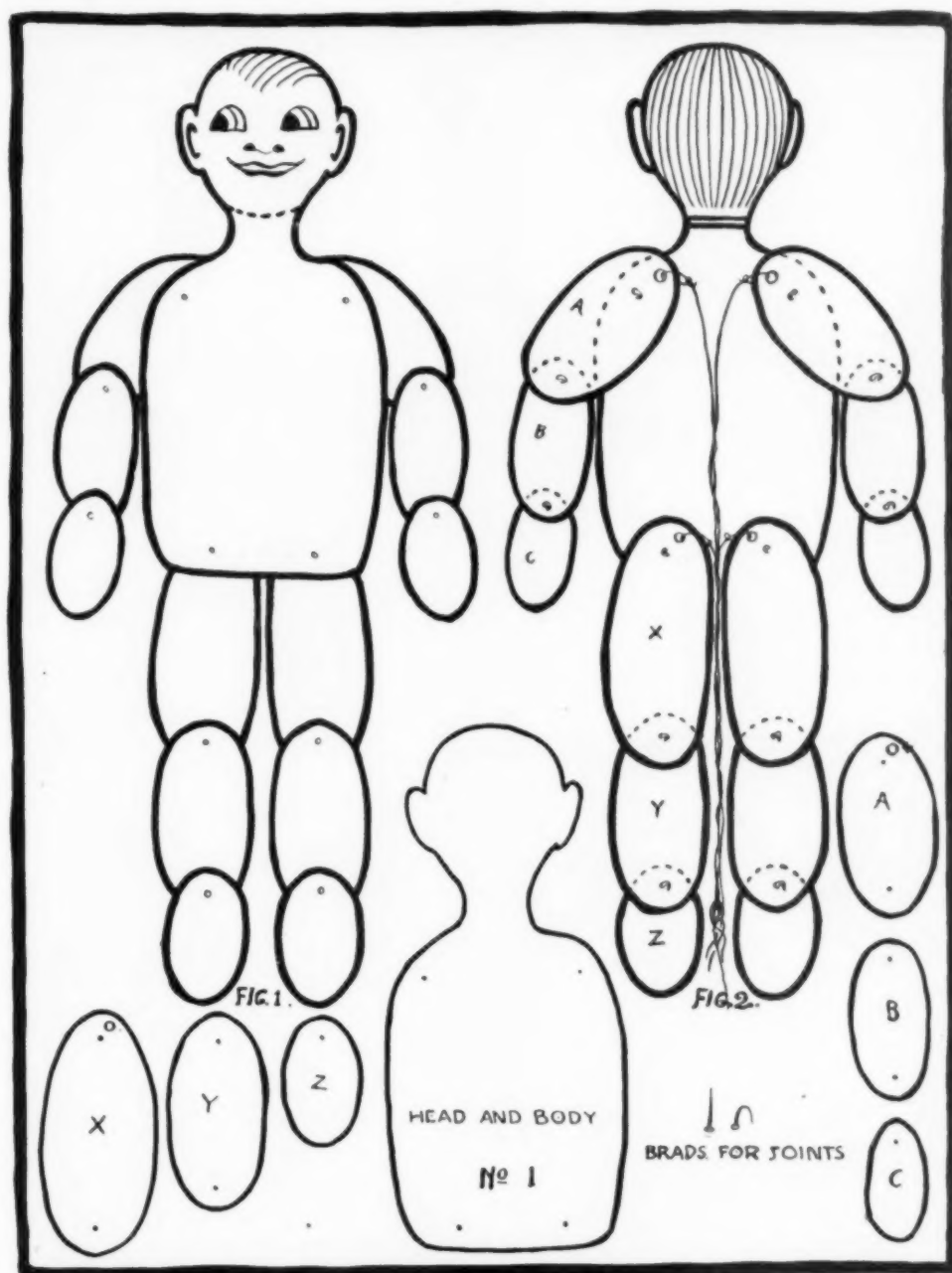
owls with orange eyes, or orange owls with black eyes, as the fancy suited a child. Bats ran true to type and grew realistic in their blackness. The brewing kettle was painted a dull black with a gorgeous blue, red, and orange flame glowing up its side.

Cornstalks gradually took the shape of a witch after strong cord had developed a waistline and a stronger cord had separated head from neck. A black cardboard hat sat at a "witching angle" on her head, and cornstalk arms held a witch's stick.

Owing to limited time, a tree standard, with natural branches, was made by the student teacher. A couple of children were "tree specialists," covering the standard with wrapping paper "bark," then painting the "trunk" and branches a dark brown.

Each child—or groups of two—had a part to do in the making of the corner. Suggestions or help were freely given each other if necessary and each had a voice in the final arrangement of things. Halloween was a reality in the third-grade room.





LIMBER LARRY IS A JOINTED CARDBOARD MANNIKIN WHO CAN BE USED AS A SIMPLE PUPPET OR AS A TOY. HE IS CONSTRUCTED FROM CARDBOARD OVALS AS SHOWN ABOVE AND JOINTED WITH BENT BRADS.
EDITH JEWELL, GRIDLEY, CALIFORNIA



SHIP DESIGNS FOR CIRCULAR PLAQUES. THIS PROBLEM WAS WORKED OUT UNDER THE ART SUPERVISION OF EDITH MAY JONES IN THE WILLARD D. PURDY JUNIOR HIGH SCHOOL, MARSHFIELD, WISCONSIN

Designing a Gingham Dog and a Calico Cat

JESSIE TODD AND LA VERNE GENTNER

Department of Art Education, University of Chicago, Illinois

AN interesting design problem and one which will inspire all children to creative effort is the gingham dog and the calico cat.

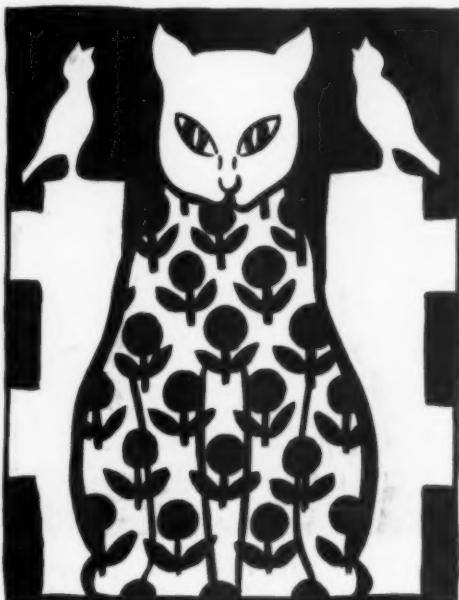
The teacher might create interest in the problem by reading Eugene Field's poem to her class and showing the pupils pictures of dogs and cats which she has collected or which the children themselves have brought to class. The class might then be asked to draw pictures of dogs or cats from memory and from the suggestions the teacher has to offer.

By this time the children will have become more or less proficient in naturalistic animal sketches, and are

ready now to adapt their sketches to the restrictions of design. With a very little encouragement they will be able to make excellent designs, using the gingham dog and the calico cat as the motif.

Here are a few suggestions which will perhaps be helpful to the children in creating their designs. Have them draw the dog or cat as large as the paper will allow, for the tendency of children is usually to make their designs too small.

If they are finding it difficult to adapt their animal sketches to simple designs, suggest an all-over pattern like gingham or calico on the dog's body, and some plain spaces of color to balance the figured spots in the design.



THE GINGHAM DOG AND THE CALICO CAT AS DESIGN SUBJECTS FOR CHILDREN. JESSIE TODD, UNIVERSITY OF CHICAGO, CHICAGO, ILLINOIS

Circus All-over Designs

DOROTHY B. MITCHELL

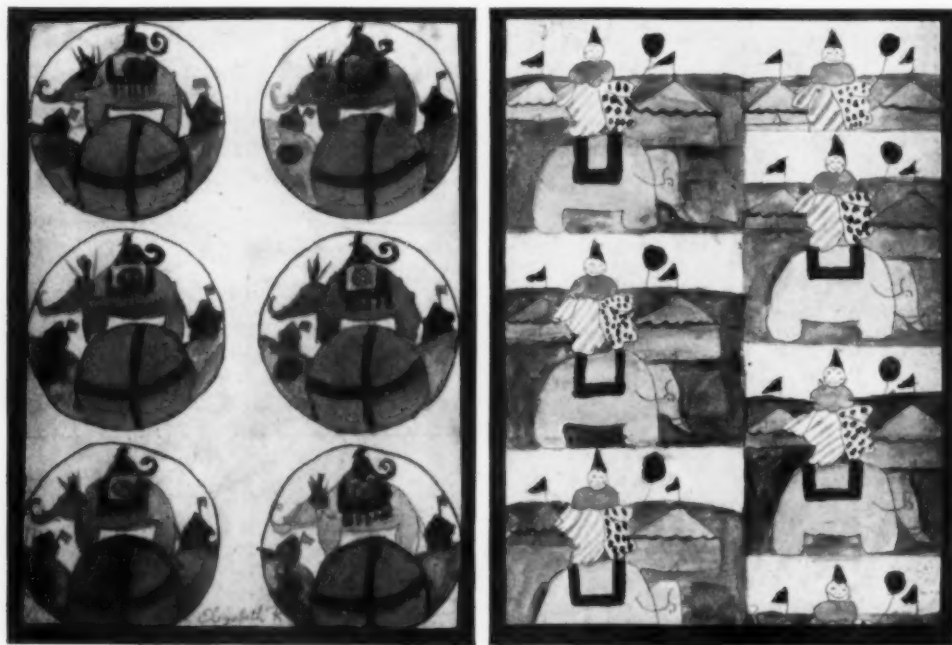
Art Instructor, Hempstead, Long Island, New York

WHEN interest begins to lag and drawing lessons have been in pencil or some other line of work without color, just try a circus "all-over."

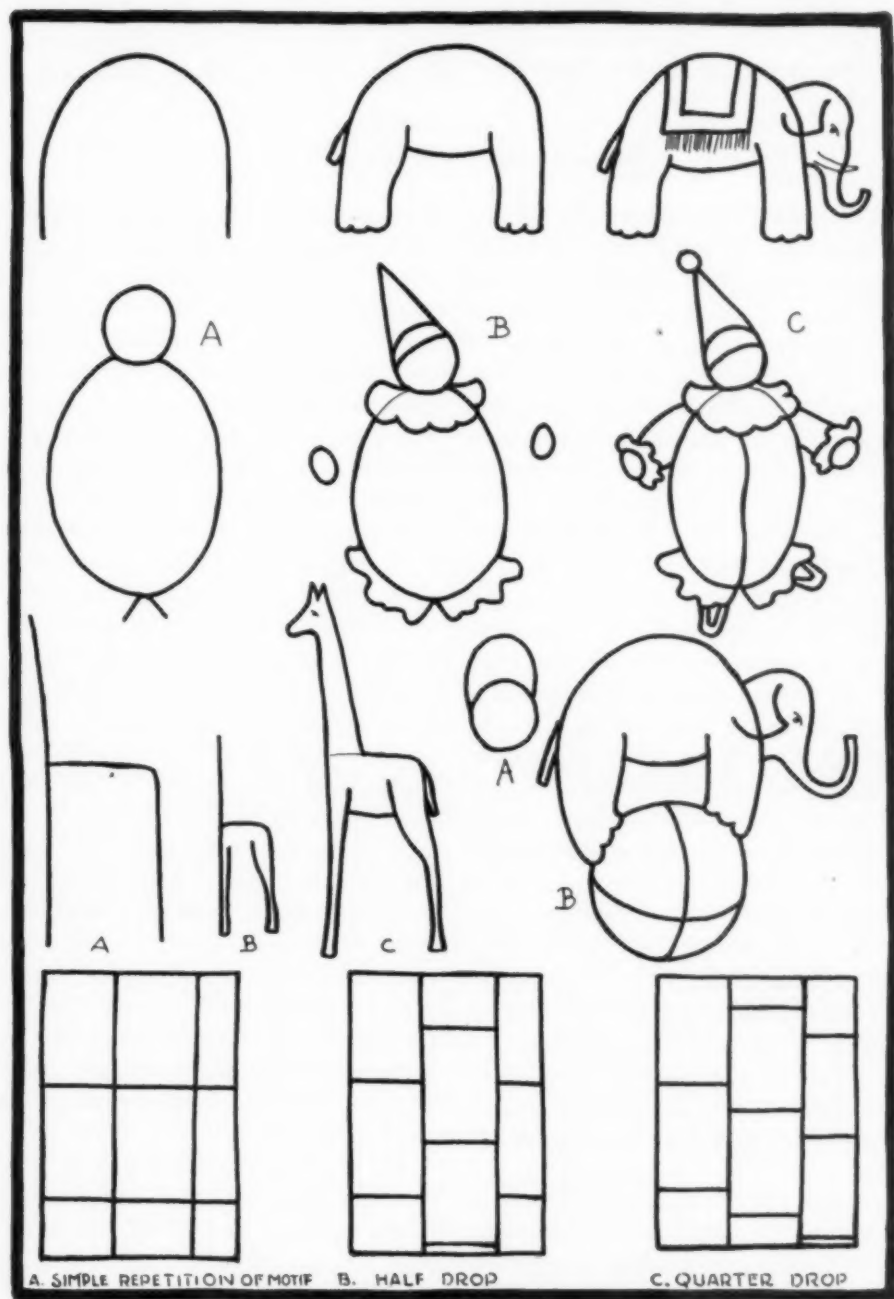
Let the children discuss circus from sawdust to peanuts. Each child will have his own particular interest to illustrate. Let the children choose either a circle or rectangle in which to draw their designs. A good size is 4" x 3½" or 4" x 4½". These pictures are constructed simply with ovals and circles

where possible as in the accompanying illustrations.

A simple repetition, third, half and quarter drop patterns are discussed. A piece of white paper either 9" x 12" or 12" x 18" is then squared off the same size as the pupil has constructed his rectangle or circle, and according to the pupil's choice of the all-over plan. These designs are then colored with water colors in the children's brightest circus-day colors.



ALL-OVER DESIGNS INSPIRED BY A VISIT TO THE CIRCUS.
DOROTHY B. MITCHELL, HEMPSTEAD, LONG ISLAND, ART INSTRUCTOR



INDIVIDUAL CIRCUS DESIGN MOTIFS AND PLANS FOR ALL-OVER PATTERNS OF SIMPLE REPETITION, HALF DROP AND QUARTER DROP ARRANGEMENT. DOROTHY B. MITCHELL

What to Buy for Good Water Color Work

D. BATTERBURY

Art Teacher, Port Arthur, Ontario, Canada

ALTHOUGH in the study of art generally nothing will make so surely for success as conscientious and constant application carried along on the right lines, a knowledge and use of the tools and materials best adapted to the various mediums of art work will greatly help the student in overcoming some at least of the technical difficulties of his subject and incidentally save him considerable expense and waste of time by purchasing and using only what is necessary and appropriate. For although the average good class art store carries a comprehensive line of good materials, the student or teacher who is somewhat in the dark as to what to purchase receives as a rule very little practical help and suggestion from this source; the art store assistant being ostensibly a business salesman and not a practical artist. Furthermore, as a general knowledge of suitable art materials even among students keenly interested in their work would seem from the writer's practical experience as a teacher not very wide, somewhat of a detailed discussion and consideration of the subject as it applies to the commoner art mediums is felt to be of practical value.

Perhaps the medium which comes first within the attention of the student is pencil drawing; and in connection with this, while there is not a great deal to be said, the necessity of right pencils, paper, and rubber is sufficiently important in the interests of good results.

The pencil equipment should consist for ordinary general work of two grades the "HB" (medium) pencil and the "B" (dark). While an "H" (light) or 2B (very dark) are undoubtedly handy for certain work requiring either fine sharp lines or broad dark tones, these two extra grades are not really essential for general use, and the two first named should serve the student adequately. The pencils may be of any good make.

In regard to drawing paper, almost any type of good cartridge paper, provided it is not too rough, is suitable; but while, of course, good heavy drawing paper will stand up to more rubbing out than the lighter, the ordinarily careful student will find the latter (which, incidentally, is put up in the cheap school pads) quite satisfactory.

There is very little to be said about rubber or art gum. Almost any good make is suitable, but the student is advised when selecting art gum to choose that which has a comparatively coarse grain, so as to insure a good "bite" on the paper. In this respect, the red colored gum is superior to most brands of white, which are generally of too fine a texture.

For the satisfactory study of water color painting which in common with pencil drawing is one of the chiefly practiced art mediums, an exceedingly discriminating choice of materials is necessary. For while it is by no means essential to have an extensive outfit, the need of such being precisely right is

all important and, apart from this fact, unless the student has a pretty shrewd knowledge of what to obtain, he will find himself in a veritable sea of perplexity; for in connection with no other art medium is there on the market such an array of unnecessary materials and equipment.

First and foremost is the question of colors. These should be in order to obtain the best results and effects, of the very best quality which is technically known as "artist's quality" and may be the products of any reputable artists' colormen. As to the choice and number of colors needful for average water color work, while expert opinion may differ on this point, almost every needful tint may be obtained from the following: cobalt blue, light red, burnt sienna, yellow ochre, Indian yellow, crimson Lake, Vandyke brown, Prussian blue and Chinese white. Other colors such as the more subtle blues, reds, and yellows are, of course, handy, but the first named will be found adequately sufficient for most forms of still life, landscape, design and even portrait and figure work where the average run of colors is to be met with. Further, as these good quality colors are all fairly costly, any extensive outlay will mean considerable expense.

Brushes should be of best quality sable and pointed. Almost all the good artist's colormen previously mentioned manufacture such and there would seem very little difference in merit between the products of each. Three sables, No. 8 (large), No. 5 (medium), and No. 2 (small) are really all that are necessary in this branch of equipment, and provided the student takes good care of his brushes, with special attention to keeping them clean and dry when not in use and protecting their points they should last him for a number of years. On the subject of brushes, the need for having sable and not camel's hair cannot be too strongly urged, in view of the constant fine point and "spring" of the sable as opposed to the poor quality generally of the camel's hair. Practical experiment with each sort will carry immediate conviction as to which is the better.

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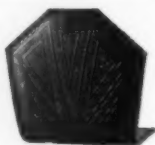


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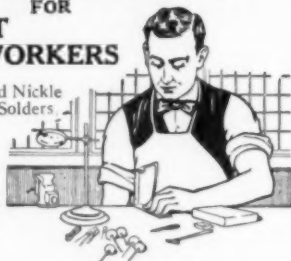
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New Books Relating to Art

THE HISTORY AND IDEALS OF AMERICAN ART, by Eugen Neuhaus. Publishers, Stanford University Press, Stanford University, California. Price, \$6.50.

"The History and Ideals of American Art" is the most inclusive and up-to-date work on its subject that it has been our privilege to review, and it fills a long felt need for an authoritative historical and aesthetic analysis of American art to be put into the hands of school and college students. Mr. Neuhaus, who is Professor of Art at the University of California, recognizing the fact that American art is coming into its own both here and abroad, has surveyed the entire horizon of the art of painting in the United States, analyzed outside influences, and associated the artists by subject affinity into schools. He has traced leadership and pointed out the exponents of particular ideals and subjects. He has included the development of art on the western coast which has been so sadly neglected by previous writers and placed it in its proper relation to the art of the older sections of the East.

Each of the twenty-seven chapters of the volume is illustrated by a group of engravings of paintings by artists whose work is illustrative of the subject matter of the chapter, and appended to each chapter are bibliographical notes on prominent artists whose work is to be identified with the chapter heading. The material in the book is sufficient subject matter for a textbook for a course on American art, and is well organized and presented in a manner interesting to students. Mr. Neuhaus' style imparts to his readers his own zest for the subject and reflects the warmth, color, and confidence with which American art has emerged, conglomerate and cosmopolitan, from its prim New England beginnings.

SCENERY, by Harold Helvenston. Publishers, Stanford University Press, Stanford University, California. Price, \$3.50.

Very evidently the work of one writing from a rich fund of experience in stage design and dramatic

production is "Scenery," Harold Helvenston's manual of scene design. Mr. Helvenston, who is director of Dramatics at Stanford University, has achieved a balance of the theory of stage design and its practical application which should inspire the producers working with the little theatre, and high school or university dramatic clubs. His book is not all-inclusive as it is not intended to offer aid to the professional, but is destined to aid in amateur productions where the efforts of the stage designer and producer are governed by a limited budget.

The manual is generously illustrated by stage designs, many of which are by the author, working diagrams, and photographs of stage settings made under his direction, and the text material is well organized and direct in style. A glossary of terms useful to the amateur stage designer is an interesting feature of the book.

THE SCHOOL ARTS MAGAZINE can recommend this book to all amateur producers and designers with confidence that their productions will profit greatly from a thorough study of this scene manual, and that Mr. Helvenston's enthusiasm for the fine art of stage design will be imparted to them.

THEATER ART, by Victor E. D'Amico, instructor in theater arts, Ethical Culture School, New York City. Publishers, The Manual Arts Press, Peoria, Illinois. Price, \$3.25.

This excellent book is dedicated to prospective stage designers. "Prospective stage designers" must be acquainted with several professional and mechanical attributes. Some of them are—Dramatic Background; Theaters of the Past; Artists in the Theater; The Play and its Setting; Light and Color—the heart of the stage picture; Modern Stages; School Theater; Costume; Masks; Decorative Settings. All these and much more are in this book.

If placed in a school library it will furnish reference material of the greatest value in the staging of school plays, pageants, and programs. In the hands of the art teacher, it will give her a new conception of dramatic art and practical suggestions in its accomplishment, when called upon to furnish costumes, scenery, and decorative effects. In the hands of high school students it will teach them as few books can what the theater is, from whence it came, how it is being used, and its possibilities. To make the book even more helpful, each chapter closes with the title of other books with definite chapters for further study on each particular problem. THE SCHOOL ARTS MAGAZINE can heartily recommend this book to all art supervisors and teachers, high school libraries, and classes taking courses in dramatic art.

The publishers of "Theater Art" are fortunate in having such a man for Editor as William G. Whitford, Associate Professor of Art Education at University of Chicago. Professor Whitford's introduction to the book closes with these words: "The author has dealt with his subject with unusual skill. He carries the reader behind the proscenium, above

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and below the stage, into the color booth and electricians' quarters, and weaves his facts into a story of absorbing interest. He has produced a treatise on the subject which is complete and scientific, yet he has never forgotten that he is dealing with beginners in the field and not with the professional playwright and stage artist. This volume aids in developing the arts and crafts of theater design and decoration, and at the same time it furnishes for the general reader a fine approach to the appreciation and enjoyment of beauty in the theater."

Two hundred and eighteen pages, 6 by 9 inches, cloth bound; 16 chapters; illustrated with 89 figures and plates.

TWO "WEEKS" which THE SCHOOL ARTS MAGAZINE can endorse with considerable enthusiasm are "Picture Week" and "Book Week." The first is sponsored by the American Art Bureau, 166 West Jackson Boulevard, Chicago, and the second by the National Association of Book Publishers, 347 Fifth Avenue, New York. Picture week will be recognized October 11-17 and Book Week November 15-21.

Good pictures and good books are almost priceless for their cultural influence. To create among the children of America a love for the best in art and literature will go a long way toward establishing a better regard for law and order.

The promoters of these two events suggest many ways in which the attention of the public may be focused upon them. One suggestion in regard to Picture Week is that the mayors of our cities publish such a proclamation as this:

"It is acknowledged that good pictures are both an important and valued influence in a child's education; they are an element of brightness and beauty in the home, school or office. Therefore, they make for happiness in life and refinement of taste. Whatever is beautiful in our surroundings is an influence against evil. To this end good pictures in the home, school and office are a positive good in the community. And I proclaim the period of October 11-17 as Picture Week in the City of _____."

Public libraries and bookshops have planned "Round the World Book Fairs" for the Book Week, bringing together all the delightful foreign children's books which American publishers have made available in translation, books which give children a sense of intimacy and friendliness for their cousins across the seas. France, Russia, India, China, Sweden, almost every country round the globe, it seems, has made contributions in recent years to the favorite bookshelves of American boys and girls. These books range from fiction and folk and fairy tales to histories, biographies, and books of information, giving young readers a varied, colorful background of knowledge of the world we live in. Many school librarians are planning international book festivals for the Week, linking the displays with classroom work in history, geography, literature and art.

For more information, address as above.



THE FISHERMAN AND THE GOLDFISH

DECORATIVE WATERCOLOR—By *Sergey Scherbakoff*

This water color by Sergey Scherbakoff was suggested by the Russian fairy tale of the fisherman who caught a goldfish only to hear it pleading in a man's voice: "Let me go, old man, and I will repay you for your kindness." Returning to his hut without the fish, his wife scolded the poor fisherman for coming home empty-handed. Whereupon he returned to the seashore and made an appeal to the goldfish, which then rose to the surface and told him that any wish made by his wife would be granted. Overjoyed the wife asked for a new roof over their hut. This was granted, as well as her later requests to be a noblewoman and live in a palace. But when she asked to be queen of the sea with the goldfish for her servant, the fish disappeared without reply, and on her return home she found nothing but their old hut where the palace had stood.

The School Arts Magazine, November 1931